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CATALOGUE OF
OXFORD PORTRAITS

I

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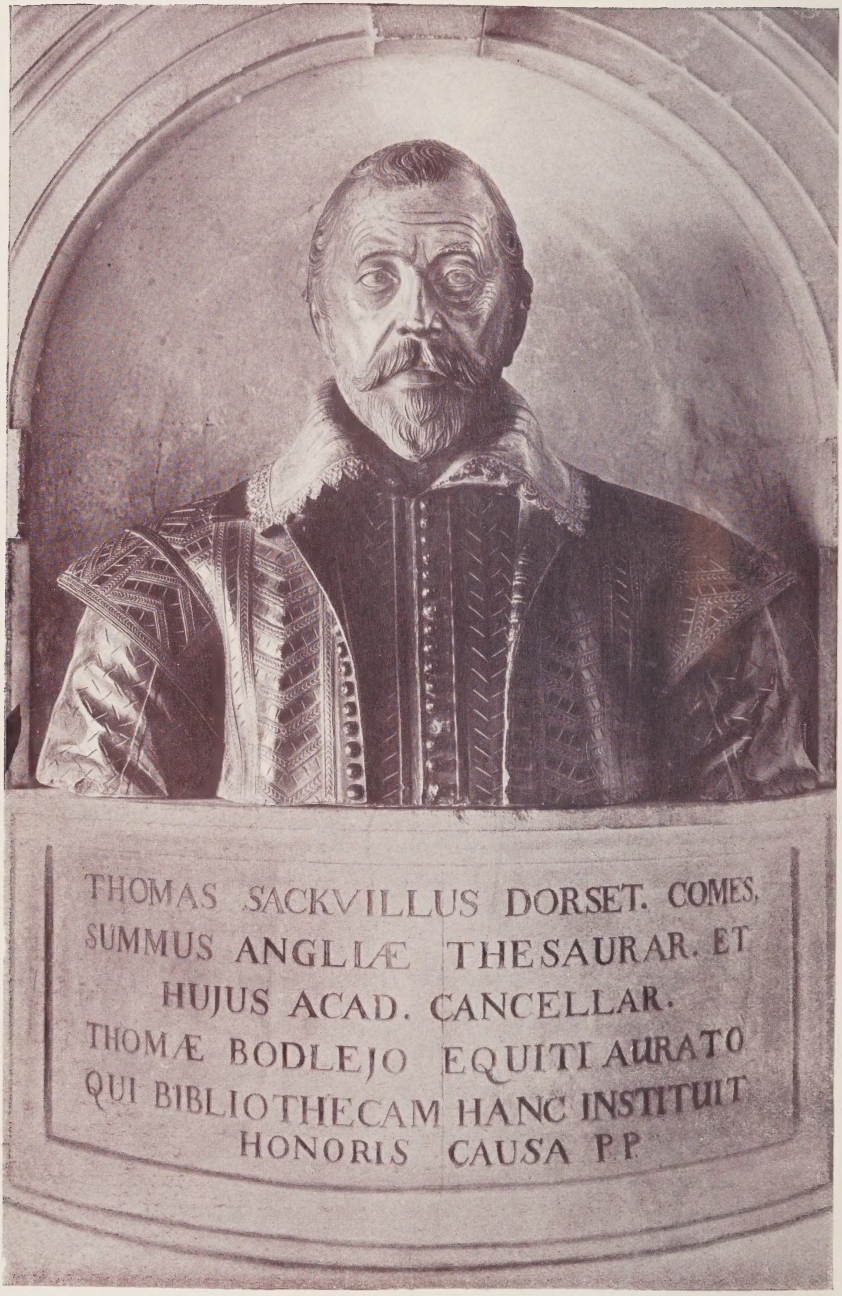

No. 69. Sir Thomas Bodley

CATALOGUE OF PORTRAITS

IN THE POSSESSION OF

THE UNIVERSITY, COLLEGES, CITY, AND COUNTY OF OXFORD

COMPILED BY

MRS. REGINALD LANE POOLE

VOL. I

THE PORTRAITS IN THE UNIVERSITY COLLECTIONS AND IN THE TOWN AND COUNTY HALLS

OXFORD
AT THE CLARENDON PRESS
M DCCCC XII

THE GETTY CENTER
LIBRARY

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INTRODUCTION

This Catalogue is the outcome of the labours of a committee of the Oxford Historical Society, which was constituted in 1901 and had for its two chief objects the production of a complete catalogue of all the portraits in the possession of the University, the Colleges, and the City of Oxford, and the public exhibition of some of the best pictures chosen from the whole number. The original committee became an independent body, and under its auspices the second part of the scheme was carried into effect by the Hon. Secretary, Mr. C. F. Bell, now Keeper of the Department of Fine Art in the Ashmolean Museum, and a Trustee of the National Portrait Gallery. He organized three Exhibitions of 570 portraits in all, arranged chronologically, in the Examination Schools in the May and June of 1904, 1905, and 1906, and prepared full catalogues containing descriptions of the pictures, much technical information, and biographical and historical notes.[1] These Catalogues[2] have formed the basis and supplied the model for the present volume, which incorporates the entries relating to Oxford portraits to be found there, with similar descriptions of the pictures which were not exhibited. But, except in regard to little known persons, the biographical notes have now been much curtailed, and the facts given, sometimes apparently insignificant, have been chosen with a view to confirming the identity, or helping to settle the date, of a portrait, or to bring out the connexion of the subject with Oxford. Busts, miniatures, and such monumental effigies as appear to have some reasonable claim to be portraits are now or will be catalogued.

[1] The descriptions and technical information throughout are Mr. Bell's, but in the second and third years the present compiler worked with him and under his instructions upon the biographical notes.

[2] Illustrated editions, to which the references are here made, were published by the Clarendon Press.

The upper floor of Sir Thomas Bodley's great Library was originally intended as a store-house for books when the rest of the building should be full. It was decorated, partly through Bodley's bequest and partly through the munificence of the University, with a row of some two hundred and twenty-two heads, painted high up on the wall close under the ceiling, and grouped together as philosophers, poets, divines, or physicians, according to the subjects for which their prototypes were famous. These rude paintings, which had been renovated in 1714 and 1793, were removed when the roof of the Gallery was found to be in a decaying state in 1830, but they may be remembered as having perhaps suggested the beginning of the University Collection, and as one of the causes of its growth.

The Library was opened in 1602, and three years later the first portrait to be housed within its walls was presented by Thomas, Earl of Dorset, Chancellor of the University, and was put up where it now stands. The bust of the Founder (No. 69), which was 'carved to the life by an excellent hand in London'[1] and intended for the 'perpetual memory of him and his bounty to the public', has scarcely received the attention it deserves. It is a good and faithful piece of work, and the only portrait of Sir Thomas Bodley we possess which was given in his lifetime. It was not till 1634, twenty years after his death, that the University acquired the large canvas which displays the best known figure of him. All the earliest pictures to follow were of persons directly associated with the Library and the University. In 1636 Archbishop Laud gave, along with his Statutes, the bronze bust of King Charles (No. 108) which faces the marble head of Bodley across the entrance to Duke Humphrey's Library. When Thomas James, the first Library-Keeper, resigned his post in 1620, his portrait was painted to begin a custom of commemorating the Librarians among their books which is happily still observed. As early as 1622 Lady Savile gave the whole length picture, by Marcus Gheeraerts, of her husband Sir Henry (No. 79), the

[1] Wood, *The History and Antiquities of the University of Oxford*, ed. John Gutch, 1796, Pt. II, Bk. ii, 925.

colleague of Bodley in the planning of the Library, and a generous benefactor to it. These and such as these may be called the family portraits of the Bodleian. To honour our Chancellors in the same way was an obviously appropriate purpose, and, with a single exception, every one from the Restoration to Lord Derby is represented, and there are a few of earlier date. These portraits were nearly all gifts, but sent sometimes in answer to a formal request. A series once started tends to continue. An interesting group of eight or nine portraits of astronomers followed upon the picture of Savile, who founded the professorships of geometry and astronomy. It began with the first holder of the latter chair, John Bainbridge (No. 100), and in the course of years came portraits of Flamsteed, Halley, and others. In 1661 a portrait of Galileo was sent to us direct from Florence by his devoted pupil and successor Viviani, who had worked with him till his death—the man of all others who had the best right to make such a gift. It was, perhaps, one of several replicas. It was usual in the case of a famous man to repeat a portrait[1] either exactly or with slight unimportant changes in accessories, and to distribute these copies in suitable places. Many Bodleian portraits must have this origin.

In some cases the desire to associate the memory of famous men with the actual studies they promoted led to the division of the collection. The portrait of Camden was originally hung in the History School[2] 'over the Pew wherein the Professor reads'. 'Eight of our celebrated doctors'—all copies—were presented together by Humphrey Bartholomew of University College, and were placed, with portraits of Dr. Lasher and Dr. Richard Hale, in the Anatomy School; and in one old list a few pictures are said to be in the Law

[1] Portraits of Sir Thomas White, the founder of St. John's College, are said to exist in the possession of the Corporations of the fifteen towns he benefited, besides those in his College and Merchant Taylors' Hall. Several portraits of Savile, similar to the Bodleian one, are to be found, at Eton and elsewhere. We know that Sir Henry Wotton provided several of his friends with portraits of Sarpi, and there are countless other cases of such reduplication.

[2] The quadrangular building, now almost wholly absorbed by the Bodleian Library, was originally only in part used for books. The first and second floors on three sides were divided into 'the schools'—rooms where different subjects of University study were taught.

School.[1] The unique collection of portraits of musicians has remained apart to this day, now housed in the Council Chamber and the room adjoining it in the Examination Schools, but formerly in the Music School in the south-east corner of the Old Schools Quadrangle. Here the Professor of Music lectured, exercises for the doctor's degree were performed, and weekly concerts of orchestral and choral music were given to audiences that must perforce have been crowded. The series of portraits which decorated the walls began with that of Dr. William Heather, who not only founded the Music lecture but also gave to the University a musical library and a collection of instruments. It seems almost certain that the pictures of Henry Lawes and Nicholas Lanier must have been painted and were probably presented before or during the royal occupation of the city, since one is inscribed with loyal words and both men were personal servants of Charles I. Another interesting portrait, which was given by the subject, is that of Dr. John Wilson, the third professor, who, says Wood, excited 'in the University such a love of music as in a great measure accounts for the flourishing state in which it has long subsisted there'. It is signed and dated 1655, at which time he was recalled to Oxford. Before the end of the century Christopher Gibbons, Matthew Lock, John Hingston, Thomas Blagrave, and William Child had all followed the example thus set, and had given their portraits, some no doubt to commemorate their doctorate, others surely from a desire to be of the company. Some of these pictures are among the few mentioned by Wood in the *Athenae*. In the eighteenth century this custom died out. The only musician's picture given by the subject was the fine head of Dr. Burney by Sir Joshua Reynolds, now hung with other works of that master in the Ashmolean. The rest were presented or bequeathed by various benefactors; and no less than thirteen were given by Dr. Philip Hayes, professor from 1777 to 1797. The collection as a whole constitutes one of the most precious iconographic possessions of the University.

But these groups or series only account for a portion of the

[1] Bodl. MS., Library Papers: Pictures.

Bodleian pictures. There were early specialized collections elsewhere, such as the portraits of Judges in the Guildhall in London, or later of doctors at the Royal College of Physicians. It is the comprehensive character of the contents of the 'Public Gallery in the Schools in Oxon' which makes it notable, and gives it the claim to rank as the oldest picture gallery in England. In harmony with the universal range of the great Library adjoining, the Gallery was open to portraits of men known in any branch of learning—for any service or activity. Pictures of persons in no way connected with the University came here, such as Frobisher and Ogilby or Lady Jane Grey: those of poets and scholars, statesmen and divines were given or bequeathed or bought. From about the time of the Restoration the fame of the collection and the honour of being represented in it must have been well established, and the stream of accessions flowed in—unbroken, but lamentably poorer as it reaches our own day.

By far the most munificent donor was Dr. Richard Rawlinson. To him we owe some forty paintings certainly, and probably at least ten more. There exists no complete list of his gifts, and a good many portraits, some unidentified, came with books, relievos, and other things after his death, in 1757. A great frequenter of sales, he was nevertheless a frugal buyer. Several of his marked catalogues are preserved, and are curious equally for what he got, and for what he allowed to escape him.[1] He affected small panel pictures, and evidently bought from an historical rather than an artistic motive. With regard to persons of his own time, however, he was eager to secure a good likeness, and was indignant when, as in the case of the portrait of Flamsteed, he suspected that a copy was substituted for the original as a donation to the Bodleian.[2] Dr. George Clarke, a fellow of All Souls and burgess for the University, also gave a considerable number of portraits, but no one

[1] A few items from MS. Rawl. C 937 and *Crynes*, 808 may be given: 'Erasmus, Maurice of Orange and two others, 14/6'; 'a head by Holbein and 3 others 6/'; 'Hugo Grotius by Corn. Johnson and one other 4/6'; 'a drawing of an old man in red chalk, a muscovy duck, and the Chevalier de St. George, 8/'. See also Nos. 142, 156, 446.

[2] See No. 212.

of great value. Other donors offered a portrait either in the hope of obtaining an honorary degree or in acknowledgement of one already bestowed; some because they had enjoyed the hospitality of the Library as readers, or because they had no natural heirs, or simply from devotion to Alma Mater.

Modern Curators of the Chest would probably hesitate to spend so much money on buying pictures and keeping them in order as did our forefathers. Indeed, we may regret that in the past the services of 'Mr. Wildgoose ye Painter, for mending and cleaning ye Pictures in ye Gallery' were so often resorted to. Some of the entries of payments are interesting and furnish many dates. In 1622–3 there was paid for a silk curtain for the portrait of Sir Henry Savile, Knight, sent through Dame Savile, his wife, £2 18*s.* 10*d.*; and for making the screen for the curtain 3*s.*, and for fixing the tablet 10*s.*; in 1635–6: 'To Mr. Edgerlie, the carrier, for bringing my Lord of Cant. his bookes, coynes, and the King's Statua, £2 5*s.* 2*d.*'; and after the Restoration, 'for polishing ye rust from ye King's Picture and setting it up again in the Librarie 12*s.* 6*d.*' In 1670: 'To Mr. Nurse for a Frame for Scotus his Picture, and ye carriage of it from London to ye Library, £3 8*s.*' In 1701–2: 'Paid S^r^ Godfrey Kneller's man for varnishing two pictures of the Duke of Ormond £2 3*s.*' In 1727: 'Paid for new lackering Dr. Wallis' Picture £6.' In 1776 £53 was spent on cleaning and regilding. It seems that the cost of the carriage and frame of a portrait presented was commonly borne by the Library authorities, which may indicate that it was painted expressly for Oxford. Occasionally purchases were made. It is probable[1] that the University provided the series of portraits of Founders painted by William Sonmans, and hung up in 1670. They were engraved, and a set would be bestowed upon distinguished foreign visitors.[2] In 1694–5 Dr. Hyde, the Librarian, was paid £10 'for two pictures by order'. In 1706 £20 was given 'for a Picture for the Gallery'. The largest of the three portraits of Selden was bought in 1708 for £21 10*s.*, a price

[1] I have not found the payment for them in the accounts.

[2] Vice-Chancellor's accounts, 1712–13.

which would command a Lely. The portraits of Dr. Pocock and Sir George Mackenzie were acquired for £10 in 1724 from Dr. Charlett's sale, and £56 4*s.* with another £1 5*s.* 6*d.* for carriage was given in 1777 for the whole-length canvas and frame of Lord Lichfield. Indeed, Horace Walpole tells that as much as £400 was once offered by the University for the portrait of Laud by Van Dyck from the Houghton collection.[1] The place of University grants has been taken in our own day by the donations of bodies of subscribers, to whose public spirit and generosity are due a large proportion of the recent acquisitions.

The desire to complete a series—to fill a gap—must have a tendency to drag down the artistic standard of a collection. That anything is better than nothing must sometimes have been the idea of the authorities of the Bodleian, if at any time in the first two hundred years of its existence they ever contemplated the rejection of any portrait offered to them. It is not a place to look for treasures by the greatest masters. A generation ago the seventeenth-century canvases were attributed to Van Dyck and the small panels to Holbein, but thanks mainly to one of the present curators, Mr. T. W. Jackson, all these legends have long since disappeared. There are no Holbeins and no Van Dycks, not even a first-rate Lely. But if illustrious names are missing, the Gallery contains some excellent examples of the work of lesser men, and the authenticity or at least the pedigree of a large number of portraits is remarkable. The portrait of Dr. Wallis,[2] signed and dated by Kneller and given to the University by Samuel Pepys, the Diarist, is in all respects a possession of high value, having delightful qualities as a picture with personal associations of an unusual kind. The portrait, also by Kneller, of Lord Crew,[2] No. 215, which came from one of the executors of his will; that of Sir Hans Sloane[2] by Jonathan Richardson, the large whole length of Archbishop Potter[2] by Thomas Hudson, the John Locke painted and given by Gibson are all good pictures and creditable inhabitants of any gallery. John Riley, with four canvases in the Bodleian and as many in the

[1] *Correspondence*, ed. Mrs. Paget Toynbee, x. 49.

[2] Reproduced in the *Illustrated Exhibition Catalogues*, 1905, 1906.

Ashmolean, is well represented, and there are paintings of interest by Jervas,[1] Vanderbank, William Gandy[1] and Tilly Kettle.[1] Among earlier paintings the picture of Lord Burghley on his mule, the beautiful, perhaps beautified, lady of the Tudor period who was hidden when first known to Oxford by a modern fancy head of Mary Queen of Scots, Richard Tomlins, and the two little portraits of Henry Prince of Wales[1] are all to be prized for their various merits.

The portrait sculpture reaches perhaps a higher average. When the Radcliffe 'Camera' was designed Rysbrack was appointed sculptor to the building,[2] and produced a statue of Radcliffe, a head of the architect, Gibbs, and another bust unfortunately unnamed. Besides these the University possesses his bust of the great Duke of Marlborough, and good examples of his work, such as the posthumous head of Wren at Queen's, are to be found scattered in the various College Halls and Libraries. Another bust of Wren—an admirable vivacious portrait by that illusive artist Edward Pierce—a good bust of Lord North, a cast of Dr. Burney by Nollekens, and many others, to refer only to older works, may be remembered.

A collection of portraits gradually gathered together through nearly four hundred years has, however, an importance quite apart from that attaching to individual canvases of distinguished artistic value. Nowhere better than in Oxford portraits can we make acquaintance with the average type of man properly belonging to his time and walk in life at any moment during this period. Here also we can study the character of the craftsmanship brought to the business of painting by those to whom it was as much a trade as an art. Perhaps particularly in Oxford, owing to the seed sown in the days of the residence of the Court of Charles I, there remained a tradition of artistic interest and activity. The possession of pictures was evidently a common luxury. The inventories preserved in the Archives of the University, though disappointing as a source of exact information, are witnesses to the quantity of paintings, prints, and sculpture which filled the houses of

[1] Reproduced in the *Illustrated Exhibition Catalogues*, 1905, 1906.
[2] Gibbs, *Bibliotheca Radcliviana*.

'the better sort' three hundred years ago. Bishop Hough, Warden Astley of All Souls, Dr. Charlett of University College, Dr. Bathurst of Trinity and many more, all left pictures of various kinds. Dr. Lockey, Librarian from 1660 to 1665, bequeathed to an heir in London no fewer than 170 pictures and 53 statues, the whole valued at £652 13*s.* 6*d.*[1] In many cases a few portraits from these collections passed in due course into the Bodleian Gallery. But in the seventeenth and early eighteenth centuries the local or wandering painter, often employed upon decorative work as well as portraits, who earned from £2 to £5 by producing a likeness *tant bien que mal*, was as readily ignored and forgotten as the maker of a watch to-day. Evelyn somewhere complains that 'our painters take no care to transmit to posterity the names of the persons they represent, through which negligence so many excellent pieces come after a while to be dispersed amongst brokers or upholsterers'. When the sitter's identity has too often dropped into oblivion it is not surprising that painters' names can seldom be recovered. Nevertheless the indexes which were added by Mr. Bell to the Oxford Exhibition Catalogues of 1905 and 1906 contain the names of a certain number of otherwise unknown artists, and a few more will be found in these pages. Very many canvases, however, remain to be assigned. Gilbert Jackson, who was employed at both Universities; Robert Greenbury, whose name occurs here and there in College account books, but who was sufficiently familiar to the Court doctor and connoisseur, Sir Theodore Mayerne, to be associated by him, ludicrously enough, with Rubens and Van Dyck,[2] Fisher, Cornish, the mayor painter John Taylor; many of these scarcely recognized craftsmen must have been at work on Oxford portraits. The soil upon which the famous foreign painters lived and flourished was capable of producing humble native workers who, even though overshadowed and dependent, must yet be reckoned with if our artistic development is to be thoroughly estimated.

It is the *provenance* of a great proportion of the contents of the Bodleian Gallery which confers upon the collection its highest

[1] Inventories preserved with the University Archives.

[2] Sloane MS. (Brit. Mus.) 2052, written between 1620 and 1646.

interest and historic importance. Outside the somewhat miscellaneous benefactions of Rawlinson, Clarke, Bartholomew, and Philip Hayes, donors who bought in order to give, the large majority of the pictures have come to us with a direct pedigree. The authenticity of the portraits of the Chancellors and Librarians has been mentioned. Many more were given or bequeathed by their subjects or by their immediate relations, widows or children. Another large number can be traced to contemporaries in intimate association with them, such as fellows of the same College, or the next following holder of a Chair. Other donors of whom the connexion with the men whose portraits they presented is not at first so clear, appear on closer investigation to have been near neighbours in life, as was the case with the Casaubons and the giver of their portraits, or workers in the same field, as Dr. Adee, who gave us the picture of Dr. Mead. Yet another class of donors—in some ways the most interesting of all—were painters who offered either their own portraits or another specimen of their skill likely to be acceptable.[1]

This remarkable authenticity was recognized by the regular copying that went on in the Gallery. Sir George Scharf has preserved a note of 'the estimates for copying pictures by Wm. Smith of Oxford'[2]—a worthy who flourished in the early years of the nineteenth century. The list is amusing:—

For copy of Bishop Lord Crewe £18 18*s*. on the spot.
For William the Third and such size £40 without expression.
Bishop Potter whole length £40.
Sir T. Overbury with ruff, &c. £6 6*s*.
Handel by Hudson £18 18*s*.
Lord Burghley on the mule as copied for Lord Say and Sele at Broughton £30.

As Mr. Smith's name is not infrequently to be met with on pictures in Oxford, it is to be presumed that he carried on his industry elsewhere also, and exchanged the produce of different galleries.

Another testimony to the high repute of the Bodleian collection must not be passed over. Under the will of Admiral Forbes, dated 1791, it was given a reversionary interest—in the event of

[1] See No. 344.

[2] I have been allowed to consult the notebook in the National Portrait Gallery containing this list.

the failure of named heirs—in that part of the Clarendon Gallery once existing at Cornbury, which had passed to his wife, Lady Mary Forbes, great-granddaughter of the first earl—a share amounting to thirty-eight pictures.[1] To have received this inheritance would have raised the collection to the first rank for portraits, and the dispersion of the treasure of Van Dycks and Lelys would have been prevented for ever.

Early in the nineteenth century the Picture Gallery had fallen into a somewhat dilapidated condition. When Hazlitt visited Oxford on his journey of inspection of English picture galleries in 1824 the only collection he heard of was General Guise's at Christ Church. This he describes with a singular lack of perception as 'dingy, solemn and old... where the pictures are either copies or spoiled or never were good for anything'. Perhaps visitors were not encouraged in the Bodleian Gallery at that time. In 1830 a conference between the Vice-Chancellor, the Proctors, and the Curators met to make 'arrangements for continuing the use of the Picture Gallery to the University for the reception of works of art'. The roof particularly was found to be in need of thorough repair, and it was agreed, under the advice of Sir Robert Smirke, to put up an entirely new ceiling, and to lay a new floor. The work necessitated, no doubt, a packing away of all the contents that had been allowed to remain till then, and as a consequence many tablets must at this time have been lost or confused.[2] A considerable number of identifications have been re-established in recent years by Mr. T. W. Jackson, and a few more are noted in the present catalogue. It is mainly owing to Mr. Jackson too that a fund has been raised in the last ten years to meet the cost of a systematic cleaning and revarnishing of nearly all the pictures.

The opening of the University Galleries in 1845 led to a certain amount of shifting, and a good many portraits were rehung there. Since that time there has been an occasional interchange between the two institutions, and some donations which before would no

[1] Walpole, *Anecdotes*, ed. 1862, i. 322, *n.*, from Musgrave MSS.

[2] An instance is to be found in the tablets wrongly exchanged between the two portraits of Blackstone.

doubt have come to the Bodleian have been attracted to the younger collection. Lady Shelley's gift of Shelley relics with copies of his portraits in 1903, however, followed the earlier tradition. It is the most interesting donation which has been made for a generation, and has been fruitful in bringing others of kindred associations. Nor must the latest addition be forgotten here. In 1910 an admirable portrait of Dr. W. D. Macray was hung in the Library in commemoration of his sixty-five years' service to the Bodleian. It was painted by Mr. H. S. Tuke and given by Magdalen College.

When the new Examination Schools were finished a general and comprehensive re-arrangement of the works of art belonging to the University was contemplated. In 1884 Convocation without a dissentient voice approved a scheme for transferring to the new rooms 'all the Pictures in the Bodleian and the Ashmolean except those which are specially connected with either institution', subject of course to the sanction of the Curators and Visitors.[1] A Delegacy was appointed, but with the exception of the contents of the Music School, which hardly came within the scope of the project at all, scarcely a picture was moved. It was not till 1910 that the policy suggested twenty-five years before was in part carried into effect, and most of what may be described as the State Portraits of the Bodleian—the Royal Personages, the Chancellors, Stewards, and Burgesses—were placed in the Examination Schools, where they are seen to great advantage in the ampler spaces and amid the lavish decoration of that building.

The highly curious collection of portraits which formed part of the original Ashmolean Museum and before that of Tradescant's 'Ark', and which remains the most precious survival from those sources, came into existence at about the same time as did the Bodleian Picture Gallery. But, unlike it, the pictures with a single exception belong to one period of a hundred years, and were brought together by two or three individuals with whom they may

[1] It will be remembered that the Ashmolean Museum was then housed in the building in Broad Street.

all be personally associated. In the middle of the seventeenth century Tradescant's Museum in Lambeth was in the hands of John, the second of the name, who had greatly added to the value of the inheritance he had received from his father. He deserves to be remembered as perhaps the first man in England to put forward the idea of a museum as 'an honour to our Nation, and a benefit to such ingenious persons as would become further enquirers into the various modes of Natures admirable workes, and the curious Imitators thereof'.[1] In 1652 his only son, also John, died as a youth of nineteen; and the parents, deprived of their natural heir, and probably persuaded by Elias Ashmole, a frequent inmate of their house, who had assisted in the preparation of a catalogue of their treasures, settled the 'Closet of Rarities' upon him (Dec. 1659). Speedily repenting of this act, Tradescant made an effort to recover the control of his property by a will[2] (April 4, 1661) bequeathing the Rarities to his wife, Hester, for her life, with remainder to one or other of the Universities, whichever she should choose. John Tradescant dying in 1662, Ashmole immediately disputed the will, and although no other document was forthcoming,[3] Lord Chancellor Clarendon pronounced in favour of the deed of gift, but also of the life interest of the widow.

As time went on this state of things could scarcely be satisfactory to Ashmole. He was an unhealthy man, only a few years younger than Mrs. Tradescant, and he might well fear to see escape him the fame he meant to win by becoming a benefactor to Oxford,[4] the immortality claimed for him on his tomb in Lambeth Church—*sed durante Musaeo Ashmoleano Oxonii nunquam moriturus.* In October, 1674, he took possession of a house adjoining Mrs. Tradescant's to watch over his inheritance, and from that time forward the lonely woman was subjected, if not to regular persecution, at least to the pressure of his strong will. Almost immediately (Nov. 26) he managed to secure some of the collection. On Dec. 1

[1] *Musaeum Tradescantianum*, preface.

[2] Printed in full in *Notes and Queries*, 1st ser. v. 367–8.

[3] Ibid. 386. These facts were recovered by Dr. Joseph Hamel in 1847.

[4] Rawl. MS. D. 912, f. 670. Where in his proposals for endowing the Museum and Professorship he bargains to be acknowledged a benefactor.

he notes in his diary, 'I began to remove the rest of the Rarities to my house at South Lambeth,' to which he had built additional rooms for the purpose. Hester objected, and complained to the neighbours. She averred that Ashmole had forced her to give up her treasures under threat of bodily harm, that he had robbed her of her Rarities, cheated her of her estate,[1] and encroached upon her land. Among the Rawlinson MSS. is a paper[2] in Ashmole's handwriting endorsed 'Mrs. Tradescant's Submission'. It sets out a declaration that these complaints—which are reiterated—are false, and acknowledges the wrong and injuries done by them to Mr. Ashmole. It is dated Sept. 1, 1676, and the signature of *Ester treduscant* is witnessed by Mr. Justice Dawlinge and seven other persons. This weight of legal authority used to silence her, no less than the accusations which she is made to withdraw, clearly indicates the means that Ashmole had taken to reach his end.[3] Hester's resistance was effectually crushed. On April 4, 1678, he notes, 'my Wife told me that Mrs. Tradescant was found drowned in her Pond. She was drowned the Day before about Noon.' On April 22 he adds, 'I removed the pictures from Mrs. Tradescant's house to mine.'

When Ashmole's collections reached Oxford five years later, all links with the personal history of the former owners snapped. It is probable that the papers and correspondence that must have accumulated in the possession of such substantial well-known people[4] as the Tradescants were either intentionally[5] destroyed by Ashmole

[1] Ashmole seems to have in the end inherited everything, including house property in London and Essex.

[2] Rawl. MS. D. 912, f. 668, printed inaccurately by Dr. Ducarel in his *Appendix to the History of Lambeth* in the *Bibliotheca Topographica Britannica*. Hester's helpless resentment is very clearly seen in the paper.

[3] It is stated in the *Athenae*, iv. 357 that as early as 1677 he approached various university dignitaries with an offer of 'the Rarities he had obtained' from John Tradescant and his wife. Izaak Walton refers to them as in Ashmole's house in 1676.

[4] They occupied two houses and a large garden and orchard in Lambeth, where they had lived since *c.* 1625. Queen Henrietta Maria entrusted to their keeping a piece of the true Cross when she went to Holland in 1642. (MS. Ballard, ii. 145.) A few extracts from the Lambeth Registers are printed by Dr. Ducarel.

[5] Dr. Hamel, *Tradescant der Aeltere 1618 in Russland*, p. 177, is inclined to this view.

or burnt in the fire in his rooms in the Temple in January, 1679.[1] Not a scrap of their writing is preserved in the Museum to-day, nor any document that appears ever to have been theirs.[2] It is obvious that Dr. Plot had no definite information to go upon concerning the pictures when he made the first catalogue in 1683. Several portraits are described vaguely as *Pictura excellentissimi Viri*, and the large yellow-letter inscriptions put on some of them during the keepership of John Whiteside[3] probably indicate the limits of the certain knowledge held in the beginning of the eighteenth century with regard to such of them as were not—like Charles I and Selden—familiar to every one. The portraits of the Tradescants, by far the most interesting in the whole collection, shared in the prevailing ignorance. When Dr. Ducarel in 1772 was gathering together all the facts he could discover concerning the family for his *History of Lambeth*, the Keeper, William Huddesford, wrote to him that the portraits in the Museum 'have no date or painter's name as I can yet find'.[4] The ascription to William Dobson which appears first in Dallaway's[5] notes to Walpole's *Anecdotes* and in many subsequent accounts, has therefore no early authority, and is admissible at most to two[6] of the whole series. In view of the

[1] Roger North, writing many years later, says that part of the Tradescant Rarities were destroyed in the Temple fire. But neither Ashmole himself in his own detailed account of his loss (Ash. MS. 1136, f. 101) nor Dugdale, writing on May 13, 1679, who is equally particular (Wood, *Athenae*, iv. 357), mention the Tradescant Museum. 'Divers valuable pieces of Antiquity' which were burnt may well have been Ashmole's own antiquarian collections. Dugdale expressly states that some of the chief treasures in coins and MSS., being at Lambeth, escaped. It seems unlikely, at any rate, that many of the Rarities had been removed from the rooms built to contain them at Lambeth, where they were probably inspected by the Vice-Chancellor of Oxford in May 1678, and whence they were certainly despatched to the University in 1683. *Diary*, Ash. MSS. 1136 *passim*.

[2] The Bodleian has the signature of the elder Tradescant as owner of a political tract (Ash. 735), and the account of his voyage to Russia (Ash. MS. 824).

[3] The numbers to be found on some of the pictures tally with those in Whiteside's list and with those only. He was keeper from 1714 to 1729.

[4] Ducarel, *Appendix to the History of Lambeth*.

[5] A letter of Dallaway's on the subject is preserved in the Archives of the Museum.

[6] *Summary Guide*, 1909, 112.

importance of these portrait groups a statement of the few known facts may be made here.

In 1905 Mr. C. F. Bell first drew attention to the close similarity in workmanship which exists between certain of these pictures—specially Nos. 427 and 439—and the portrait inscribed (in the eighteenth-century hand referred to above) *S^r Oliver de Crats a famous Painter* (No. 443). A paper[1] in the Record Office refers to this Oliver. It is a petition dated 1640 from his father, John de Critz, asking that a poor scholar's place in the Charterhouse school granted Oliver in 1636 but not enjoyed, may be transferred to his younger son Henry,[2] Oliver being then (in 1640) too old. This implies that Oliver was twenty at most when No. 439, the accomplished group of Hester Tradescant and her stepson, which is dated 1645, was painted. The youth himself in his portrait, which has so much in common with the group and may well have been made at much the same time, looks to be about that age. It does not seem likely that either picture could be the work of so young a man. Moreover, if Oliver had become 'a famous painter', it is quite incredible that amid the mass of information available concerning the artists of the period his name should never once be found. It seems, then, that the name of Oliver must be discarded as that of the painter. But if we may assume that Dr. Plot, who, as has been suggested, had scanty information to guide him, confused the subject and the painter of No. 443[3] we may find the clue we need. It is known that the families of de Critz and Tradescant were personally associated, for in 1676 we find Thomas de Critz[4] among the witnesses to Hester Tradescant's 'submission'. It is possible that the painter of the portrait of Oliver de Critz and some of the Tradescant groups was not Oliver but his uncle Emanuell de Critz.

[1] *Calendar of State Papers, Domestic*, June 23, 1640, printed by Mr. A. Chamberlain, *Art Journal*, July, 1905. *Oxford Exhibition Illust. Catalogue*, 1905.

[2] Henry became a scholar of Jesus College, Oxford, in 1649 (Burrows, *Register of the Parliamentary Visitors*).

[3] The portrait of Cornelius de Neve by himself may have suggested a misleading analogy. They are close together in Plot's catalogue.

[4] Probably the Thomas who was appointed sergeant-at-arms in 1707 and died 1728 (Musgrave's *Obituary* and Luttrell, vi. 173).

Born about 1605 [1] of a family originally from Antwerp but of which members had been naturalized in England since 1552,[2] the son and brother of sergeant-painters to the Court, and himself a holder of that office, Emanuell de Critz must have been in 1645 a man of considerable position. When the royal collections were dispersed in 1651 he seems to have organized a sort of syndicate and was among the largest buyers. His name stands constantly first in lists of such purchases as 'Emanuell de Critz and the rest of the Creditors of the late King joined with him, 1st Dividend'.[3] Sometimes he acted for himself alone. On Nov. 18, 1651, he bought to the value of £4,787 19*s.* 7*d.*, and he paid £800 for Bernini's bust of the king.[4] He was well known to Pepys and Aubrey, and Robert Walker 'cried up Mr. de Critz as the best painter in London'. This remark, often quoted away from its context and applied without definiteness to any member of the family, is to be found in Richard Symonds's notebook,[5] and the

[1] See a petition in the Record Office, printed in the *Fine Arts Quarterly Review*, iv. N.S. 320.

[2] Mr. Lionel Cust, *Foreign Artists of the Reformed Religion, Proceedings of the Huguenot Society*, vii. 55. John de Critz, probably the father of Emanuell, was born in Flanders, but was granted letters of denization for himself and his heirs on April 25, 1604. *Proceedings*, xviii. 6. This John was no doubt the painter of the effigy on the tomb of Queen Elizabeth in Westminster Abbey, and was paid £53 6*s.* 8*d.* for three whole-lengths of King James, Queen Anne, and the Prince of Wales, destined for the Archduke of Austria, in Aug. 1606 (Dom. State Papers). He may have been the painter also of the portraits of Queen Elizabeth, Sidney, and Walsingham which were engraved in *Heroologia*. But the evidence for this relied on by Walpole, that these pictures are marked 'at John De Critz' in an early annotated copy (a modern copy of which is in the British Museum) is rather weakened by a previous entry, e.g. Humphrey Gilbert 'at a shop in the Strand'. If, however, these pictures are by the first John, his elder son, also John and brother of Emanuell, must have helped his father, or himself been the recipient of the large sums paid a John de Critz in 1639, when the first John would be about 80. (See also the *D.N.B.* and *Fine Arts Quart. Rev.*, l.c.)

[3] Rawl. MS. D. 695; Brit. Mus. Add. MSS. 24625. The seventh and fourteenth Dividend headed by De Critz amounted to about £7,000.

[4] MS. in the Library of the House of Lords, printed in the *Appendix to the Seventh Report of the Royal Commission on Historical MSS.*, p. 90, xxvi.

[5] Egerton MS. (Brit. Mus.) 1636. Symonds (1617–92), a connoisseur who after visiting the studios in Rome was making the round of those in London, would surely have referred here to a promising nephew of Mr. de Critz had

subject of it is identified by the account which follows it of a visit to 'Mr. Decreets house in Austin Fryars' where Symonds sees the same treasures from the royal collections, including the Bernini bust, as are scheduled over the signature of Emanuell in a letter to Charles II of May, 1660, now in the Library of the House of Lords.[1] On Walker's authority, then, we can take it that he was a good artist, capable of painting the Tradescant portraits. A portrait ascribed to him by Walpole from Vertue's MSS., but now lost, may be noticed in this connexion. It is one of Sergeant, afterwards Judge John Maynard, dated 1657, and represented holding—like Oliver de Critz—a paper in his hand.[2] It seems clear, then, that if the Tradescant portraits are to be attributed to a painter named de Critz—and there are personal and artistic reasons for it—it must be to Emanuell. And if the ascription is accepted, another portrait of John Tradescant in the National Portrait Gallery, and perhaps one of Sir Thomas Stanley, should probably be claimed also as his work. But certainty on the point has not been reached.[3] Under the Restoration Emanuell de Critz was in full work, employed specially in copying[4] and repairing pictures in the royal collections. He appears at that time to be a person whom it gratified Pepys to meet. As no record of his death or burial has been found[5] he may have died of the plague.

A difficulty with regard to the Ashmolean collection has had to be faced, and may be mentioned here. It appeared inadvisable

Oliver been known as a painter in the artistic world. In a paper already quoted Emanuell lays stress on his being the only remaining son of his family. (*Fine Arts Quart. Rev.*, l. c.)

[1] See above, p. xxv, n. 4. [2] Walpole, *Anecdotes*, ed. 1862, ii. 365.

[3] An examination of the inscription on the group of Hester and her stepson, No. 439, and the writing and signature of Emanuell's letter in the House of Lords, which is undoubtedly autograph, is disappointing. The inscription is apparently not in the natural script of the writer, and no definite conclusion can be drawn from the comparison.

[4] He copied a portrait of Lord Sandwich by Lely for Pepys (*Diary*, 1660, June 30, Oct. 9, 22, Nov. 24; 1662, May 9), and was paid £3 10*s.* for it and the frame. This was bought by Lord Braybrooke at Mr. Pepys-Cockerell's sale and is now at Audley End. (*Diary*, ed. Lord Braybrooke, 1835.)

[5] I have searched without success the registers of St. Peter le Poer. His name does not occur in the registers of the Dutch church in Austin Friars.

to include in this catalogue portraits, chiefly foreign, that have been acquired for their artistic interest, and, acting on the best advice, I have omitted them. Their presence in Oxford may be said to be accidental, and this book is not likely to be consulted in a search for them.

Among the portraits preserved in the Town Hall it is worth while to notice the work of John Taylor, of which there appear to be four examples. Their attribution is due to Mr. Bell, and was given for the first time in the Catalogue of the Oxford Exhibition of 1905. Taylor's first known portraits are those of his uncle, the loyalist 'Water-Poet', and his own, which he gave together to the Bodleian Gallery. They are dated 1655. Taylor, who is represented as a man of about twenty-five, would therefore as a boy have known Oxford when 'she was', in Bishop Fell's words, 'an Epitome of the whole Nation, and all the business of it.' With the king in 1642 came many of the painters whom he ordinarily employed. The 'Water-Poet', made yeoman of the guard by Charles, was, says Wood, 'much esteemed by the Court and poor remnant of scholars for his facetious company,' and through him the nephew very possibly saw something of the fringe of the Court circle. But John Taylor, however much he may have been inspired by this association, was first and foremost a citizen of Oxford. The glimpses we can obtain of his prosperous career afford evidence of what the profession of portrait painter was worth at this period. As we have seen, he was already at work in 1655. In 1659 he[1] was commissioned by the Corporation to paint portraits of the city benefactor and his wife, John and Joan Nixon (Nos. 743, 745), and in 1664 we have the full record in the Town Accounts of his making the portrait of another benefactor, Dr. Wall, with the cost of the picture and frame (No. 744). Magdalen College employed him to copy portraits of the Founder and Dr. John Warner in 1669 and 1670,[2] and about 1680 he produced the picture in the Town Hall

[1] The Town Council Minute, May, 1659, records the decision that the portraits of Alderman John Nixon 'and his now wife' should be painted at the expense of the city. No entry of payment nor mention of the painter has been found.

[2] H. A. Wilson, *History of Magdalen College*, p. 271–2.

§? in London, living at Parish of St. Botolph, Bishopsgate, married Aug. 1655.

of Richard Hawkins, alderman and herald-painter (No. 747). In this year 'Mr. John Taylor, Lymner,' applied to renew his lease.[1] 'John Taylor, painter' became bailiff in 1687, and was elected mayor in 1695. As mayor he again renewed the lease of his house for forty years, and appears in the Council Minute Book as John Taylor, Esq.[2] His house was in Canditch, opposite Balliol, and the fine for renewal, £10, implies a substantial residence. Probably it remained in the family, and the John George Taylor who renewed the lease of his house opposite Balliol College in 1754[3] was presumably a descendant of the painter. Apparently from the first John Taylor followed the higher walks of his profession, and never did heraldic or decorative work. In all the Bodleian accounts, where so many people are mentioned and so many payments entered for painting and repairing in the Gallery, his name never occurs. This may of course be accounted for by the fact that he was closely connected with the city. But since his own portrait was accepted by the Bodleian it is more reasonable to suppose that his kind of work was not required. That he prospered cannot be questioned, and if he prospered on portrait painting it is further evidence of the prodigious demand for portraits that then existed in Oxford.[4]

The mayor-painter, it has been noticed, does not stand alone. Before him, in the third decade of the seventeenth century, Gilbert Jackson and Robert Greenbury were busily at work in Oxford. At the time of the royal occupation in the forties, when William Dobson and John de Critz were in residence with the king, several of the Music-School pictures must have been produced. Robert Fisher dated his only known work in the same year as Taylor's earliest canvas, 1655. During the last quarter of the century David Loggan, Isaac Fuller, and William Sonmans, and a sculptor

[1] Town Council Minute Book, Sept. 13, 1680.

[2] Ibid. Sept. 11, 1695. [3] Ibid. 1754.

[4] It is interesting that at this same period Robert Mallory, Warden of the Merchant Taylors in 1670, Master in 1672, was painting portraits for his Company. A copy of a portrait of Sir Thomas White was 'ordered to be drawne by our Master's owne hand' in 1674. Mallory was paid £7. 17*s.* for a portrait of Sir Patience Ward in 1672, and a portrait of 'Walter Pell, Esq., and other works' are mentioned in 1687. See *Catalogue of Pictures, etc., at Merchant Taylors Hall*, by F. Fry, Master, 1907. The picture of Pell is reproduced.

named William Bird,[1] were all living partly or wholly in the city and finding here at least a large proportion of their subjects. And the eighteenth century would show as regular and numerous a succession of workers. It would be going beyond what the facts warrant to discern traces of a local school with a distinct style and tradition. But surely there is abundant proof of a remarkably active and continuous artistic life. To sort out and bring together the authorless pictures and the painters whose works are unrecognized, to discover the artistic personality in some of the many unassigned portraits in the Oxford collections, must be the labour of some one with critical gifts and technical knowledge, to which the present compiler has no pretension.

The chief sources for the history of the University Portraits have been found in Hearne's MS. catalogue, the first paper in the first volume of his MS. collections, dated 1705, which was printed in *Memoirs for the Curious*, 1708, and reprinted in 1725 as a *Letter containing an Account of some Antiquities between Windsor and Oxford, with a List of the several Pictures in the School Gallery adjoyning the Bodlejan Library*, and in references scattered through his Diary; in Gutch's edition of Anthony Wood's *History and Antiquities of the University of Oxford*, in other catalogues of the Bodleian Gallery earlier and later and in Dr. Macray's *Annals of the Bodleian Library*; in the Bodleian Register of Benefactions, the Vice-Chancellors' Accounts and Minute Books of the Hebdomadal Board and Council preserved in the University Archives, and in the early Library Accounts and papers. More recent gifts are recorded in the various *Reports and Registers of Accessions* published every year by Bodley's Librarian. I have also been allowed to make use of the wills and inventories kept with the Archives. Some information has been gathered from the MS. correspondence of Dr. Rawlinson, and the Ballard and Ashmole MS. collections in the Bodleian Library. I have also read the early catalogues

[1] The portrait monument on the tomb of Bishop Ralph Brideoake in St. George's Chapel, Windsor, is signed, as are the recumbent effigies of the Fettiplaces in Swinbrook Church, 'William Byrd of Oxon Fecit.'

of the Ashmolean Museum, and in searching for records concerning the portraits belonging to the city I have enjoyed free access to the documents preserved in the Town Hall. It is impossible in remembering material more easily accessible not to express one more debt of gratitude to the Rev. Andrew Clark for his edition of *Wood's Life and Times*, with its admirable volume of indexes, and for the eight volumes already printed of Hearne's *Collections*, all of which were published by the Oxford Historical Society. It is needless to add that the *Dictionary of National Biography* has been continually used.

I wish to thank the Librarian and Curators of the Bodleian Library, the Visitors of the Ashmolean Museum, the Curators of the Schools, the Sheldonian Theatre, the Chest, the Botanic Garden, the Taylor Institution, and the Indian Institute, the Registrar, the Radcliffe Trustees, the Delegates of the Museum, and the Council of the City and the Clerk of the Peace, all of whom have allowed the portraits in their possession to be included in this volume, and have given facilities for their examination or have contributed to the expenses of the work. Everywhere I have met with help and kindness. Special gratitude is due to my friend Mr. T. W. Jackson, Keeper of the Hope Collection of Engraved Portraits, who has been most generous with his time and trouble in helping me in my researches and in making the vast treasury of engraved portraits in his care serviceable to me; to Mr. J. D. Milner, Assistant Director of the National Portrait Gallery, who has afforded me much valuable assistance in examining a large number of the portraits included in this volume, and in the choice of the illustrations; to the Director for allowing me access to the reference library at that institution; and to the Keeper of the University Archives for permission to consult documents in his charge. I am indebted to Major Lincoln Sandwith for kindly verifying coats of arms in Bodleian pictures, to the Rev. W. A. S. Pattrick, Canon G. A. Cooke, the Rev. W. C. Curtis, Mr. W. T. Malleson, and the Rev. E. Dalrymple, who have most courteously supplied information I have asked for with regard to monuments in churches, or entries in parish registers. I am much indebted to Mr.

A. H. Montgomery for kindly facilitating my researches in the Town Hall; to Mr. C. E. Doble, who was so good as to read some of my proofs; and to Mr. F. Madan, one of the original projectors of the catalogue, for reading my revises and for giving me constant help in the Bodleian Library. But chiefly I owe thanks to Mr. C. F. Bell. He set the model which I have tried to follow; he has read and greatly enriched my proofs, and supplied me with material. Without his guidance and the impulse which his knowledge, taste, and judgement have given to the study of the artistic collections of Oxford this book could neither have been begun nor have reached such completeness as it has attained. While, however, acknowledging much help most generously given me, it is only fair to add that I alone must bear the responsibility for some doubtful identifications and for the many mistakes and omissions which I fear are still to be found in these pages.

RACHAEL POOLE.

OXFORD, *July*, 1911.

The Portraits are catalogued as far as possible in the chronological order of the deaths of the subjects.

The vast treasury of portraits bequeathed by Mr. and Mrs. Sutherland and Mr. and Mrs. Hope, for obvious reasons, is not touched in this catalogue, although many original drawings are included in both collections. Certain pictures and copies in the Ashmolean Museum are also omitted.

The portraits are described under four sizes—bust, the head and shoulders; half-length, to the waist; three-quarters-length, to the knees or below; whole length, the entire figure. The terms 'to r.' 'to l.' denote to the right or left *of the spectator*.

The measurements are taken from the surface visible inside the frame; the height is always placed before the width.

Asterisks are attached to portraits that are reproduced in the Illustrated Catalogues of the Oxford Exhibition of Historical Portraits of 1904, 1905, and 1906.

The numbers in square brackets at the end of the description of the Bodleian pictures correspond with small red figures on the frames and tally with an official MS. List.

Engravings of the pictures have been very imperfectly dealt with owing to the difficulty of accurate comparison. They are mentioned as often as possible, without reference to their value, when they can be used as versions of Oxford portraits.

I

PORTRAITS IN THE BODLEIAN LIBRARY AND GALLERY

AND OTHERS PRESERVED IN VARIOUS ROOMS OF THE OLD SCHOOLS, IN THE SHELDONIAN THEATRE, AND IN THE ADJACENT BUILDINGS

1 JOHN OF BALLIOL

W. Sonmans.

Son of Hugh of Balliol of Barnard's Castle; m. Devorguilla, daughter of Alan of Galloway, Constable of Scotland; the father of John of Balliol, King of Scotland; as part of a penance imposed at the instance of the Bishop of Durham, made provision for sundry scholars at Oxford before 1266; d. 1269.

Three-quarters length, standing to r., his head turned facing the spectator; small beard and moustache; plumed helmet; in full armour; his r. hand on hilt of sword, his l. on shield, showing arms of Balliol, which stands by his side to r.; architectural and sky background.[1] Canvas 50 × 40 in. [341.]

One of the series of the Founders of the Colleges which were painted and hung up in 1670. The portrait is said to be that of a local blacksmith.[2]

2 WALTER OF MERTON

W. Sonmans.

Chancellor, 1261 and 1272; Bishop of Rochester, 1274; founded Merton College c. 1264; d. 1277.

Three-quarters length, facing the spectator; clean-shaven face;

[1] This and all the other pictures of Founders are reproduced in hand-coloured acquatint engravings in Ackermann's *History of the University*, and were engraved by Faber in 1712. The inscriptions recording titles and dates of benefactions attached to most of them are to be found in Gutch's edition of Wood's *History and Antiquities of the University of Oxford*, ii. 955–6, *note*. Cf. Wood MS. F. 2.

[2] *Oxoniana*, iii. 15.

jewelled mitre; grey fur tippet over rochet; his l. hand holds crozier with scarlet infula, turned outwards, his r. with rings on the first and fourth fingers holds book with a large hanging seal; shields of arms above to r. and l.; dark background. Canvas 48 × 35 in. [343.]

One of the series of Founders painted in 1670. (See note to No. 1.)

3 DEVORGUILLA

W. Sonmans.

Daughter of Alan of Galloway, wife of John of Balliol, and mother of John of Balliol, King of Scotland; to carry out her husband's intentions she gave statutes and an endowment to Balliol College, 1282–4; built Sweetheart Abbey in Galloway; d. 1290.

Three-quarters length, seated to l. in a blue velvet arm-chair, the head turned towards the spectator; white coif and veil which falls over shoulders and back, and lies in folds on the l. arm of her chair; low-cut pale crimson robe edged round the neck with pearls over dull green underdress with sleeves; the r. hand in her lap holds a partly opened green-covered volume, the l. rests on arm of chair; behind, a golden-brown curtain embroidered with the arms of Scotland; landscape background with a building and cloudy sky. Canvas 50 × 40 in. [342.]

Wood's description of the figure of Devorguilla on her seal attached to the statutes of Balliol College is as follows: '. . . her Image, in full front, dressed in a Dowager's habit, viz: a loose gown over her close dressing, reaching to her heels, something like (except the dressing of her head) the habit of a nun, as may be seen at large in the picture of her hanging in the school Gallery. Her arms also being expanded, she holds in her right hand the arms or ensigns of Balliol, and in her left the arms of Galloway, which are a Lyon rampant crowned. Below on the right side of her is an Escutcheon charged with three garbs . . . on the left, an escutcheon charged with two pyles in point . . .' This description applies to the figure hanging over the dais in Balliol Hall, but not at all to the one now in the Bodleian, which therefore must have replaced an older portrait of the Balliol type.[1] Our present picture (No. 3) by Sonmans, painted in 1670 for the series of Founders, was the portrait of Jenny Reeks, daughter of Henry Reeks, an apothecary in the parish of St. Peter in the

[1] The first version of Wood's *Antiquities* was written before 1670.

East, who was employed by Wood, and died in 1695. Jenny, who was, says Hearne, 'the famousest Beauty in Oxford when I was first entered,' married the Rev. Emanuel Mugge, B.C.L., of Magdalen Hall, who was vicar of Stockton in Warwickshire in 1714.[1]

4 JOHN DUNS SCOTUS

Edmund Ashfield.

B. 1265(?); a Franciscan at Oxford in 1300, B.D.; D.D. in Paris, 1304; d. 1308.

Three-quarters length, standing almost facing the spectator, the head turned in profile to l. and looking intently at an open upright volume on a reading-desk to l.; grey skull cap; shaven face; close-fitting grey woollen garment open at neck; in front, table with papers, one of which he holds with his l. hand, a pen in the r; inscribed below, IOHANNES DUNS SCOTUS DOCTOR SUBTILIS. Canvas 50 × 38 in. [255.]

In the Library accounts for 1670 occurs a payment for a frame 'for Scotus his Picture and ye carriage of it from London, £3 . 8'.

Wood in his manuscript list notes 'taken from a copie in Lambeth Gallery'; Hearne says that it was painted by Edmund Ashfield from his own invention.

A similar picture is at Merton College.

5 WALTER OF STAPELDON

W. Sonmans.

B. 1261; taught Canon Law at Oxford; Bishop of Exeter, 1307; Lord High Treasurer, 1320; founded Exeter College as Stapeldon Hall, 1314; d. 1326.

Three-quarters length, standing to r., the head turned towards the spectator; clean-shaven face, wearing a grey mitre jewelled; reddish cope, embroidered, turned back showing purplish lining over alb with wide sleeves beneath which are seen the sleeves of black cassock; r. hand holds book, the l. the crozier turned out; shield of arms of subject; dark background. Canvas 47 × 36 in. [344.]

One of the series of Founders painted in 1670. (See note to No. 1.)

[1] Wood's *Antiquities*, p. 72, and *Life and Times*, ed. Clark, iii. 492; Foster's *Alumni*; *Oxoniana*, iii. 15; Hearne's *Collections*, iv. 259. See note to No. 1.

6 KING EDWARD II

~~W. Sonmans.~~

B. 1284; son of King Edward I and Eleanor of Castile; succeeded to the throne, 1307; married Isabella of France, 1308; at the suggestion of Adam de Brome, founded Oriel College in 1326; murdered 1327.

Three-quarters length, slightly to l., crowned; long hair, short grey beard and moustache; scarlet and ermine mantle over gold-embroidered tunic; gold chain round neck; the r. hand holds sceptre, the l. the orb; shield of the arms of England to r. Canvas 48 × 36 in. [345.]

One of the series of Founders painted in 1670. (See note to No. 1.)

7 ROBERT OF EGLESFIELD

~~W. Sonmans.~~

Rector of Burgh in Westmorland; Chaplain to Queen Philippa; founded Queen's College, 1341; d. 1349.

Three-quarters length, facing the spectator; clean-shaven face; black cap; red patterned cope with gold-embroidered edges over alb with wide sleeves; the r. hand with two fingers extended, giving benediction, the l. holding book; shield of his arms to r.; dark background. Canvas 47 × 36. [346.]

One of the series of Founders painted in 1670. (See note to No. 1.)

8 GEOFFREY CHAUCER

B. 1340 (?); poet, courtier, and servant of the State; d. 1400.

v feeble

Half-length, three-quarters to l.; greyish white head-wrap or hood with liripipe hanging over shoulders; dark hair, beard and moustache; narrow white collar; grey dress, buttoned below the beard; the r. hand holds a *penner* upon his breast, the l. a rosary of red and black beads; above to r. a shield of arms; inscribed to l. CAUCER 1400.[1] Panel 12¼ × 10½ in. [323.]

No. 50 in Hearne's list, 1705.

Exhibition of National Portraits, 1866, No. 8.

Probably based upon the same original as the small whole length in the National Portrait Gallery, only indirectly from Occleve's miniature.

[1] M. H. Spielmann (*Portraits of Geoffrey Chaucer, 1900*) considers the inscription modern, possibly covering an older one, and the portrait as a whole without authority or importance.

9 THE SAME

Bust to l., looking downwards; black head-wrap or hood with liripipe over shoulders; fair hair, moustache and beard; dark grey dress; collar edged above and below with cord; inscribed above to r. G. CHAUCER in letters similar to those on the portrait of Gower. Crayon drawing on paper, $13\frac{3}{4} \times 11$ in. [322.]

Bequeathed to the University by Dr. Rawlinson together with the head of Gower in 1755, and described in the Register of Benefactions as 'a crayon, glazed'.[1]

10 WILLIAM OF WYKEHAM

John Taylor. ~~W. Sommans.~~

B. 1324; Bishop of Winchester, 1367; Lord Chancellor, 1368–71; founded his college of St. Mary at Winchester, 1378, New College, 1380; d. 1404.

Three-quarters length, standing slightly to l., wearing a blue mitre jewelled; clean-shaven face; green cope embroidered in gold over an alb; amice; gloves with deep pointed gauntlets and a cross on the backs; the r. hand with two fingers extended gives the benediction, the l. holds crozier, turned outwards, by a white infula; shield of arms—of the see of Winchester impaling those of the subject—above to l.; background, a canopy and architecture, views above to r. Winchester College, to l. New College, with the lines beneath '*qui condis dextra condis collegia laevâ, Nemo tuarum unam vicit utraque manu*'. Canvas 47×36 in. [347.]

One of the series of Founders painted in 1670. (See note to No. 1.)

11 JOHN GOWER

B. 1325 (?); author of *Confessio Amantis* and other poems; a courtier and friend of Chaucer; d. 1408.

Half length in profile to r.; light blue skull cap with gold edge; long straight hair, greyish beard and moustache; blue gown covered with a black scroll pattern; S.S. collar; inscribed GOWER above to r. Crayon drawing on paper 14×11 in. [321.]

Founded upon the effigy on his tomb at Southwark; bequeathed by Dr. Rawlinson in 1755.

[1] Mr. Spielmann describes this as almost certainly an eighteenth-century work.

12 RICHARD FLEMING

~~W. Sonmans.~~

Of University College; Proctor in 1407; Bishop of Lincoln, 1420; founded Lincoln College, 1427; d. 1431.

Three-quarters length, standing facing the spectator; wearing a green jewelled mitre; clean-shaven face; scarlet chasuble with gold orphreys and stole over an alb with wide sleeves, beneath which are seen the close black ones of the cassock, and the ruffle of a shirt; the r. hand touches breast, the l. holds crozier turned in; shield of arms of the subject above to l.; dark background. Canvas 48 × 36 in. [348.]

One of the series of Founders painted in 1670. (See note to No. 1.)

13 HENRY CHICHELE

~~W. Sonmans.~~

B. 1362 (?); Fellow of New College; Bishop of St. Davids, 1408; Archbishop of Canterbury, 1414; founded All Souls College, 1437; d. 1443.

Three-quarters length, slightly to r., the head turned towards the spectator; wearing a gold mitre; clean-shaven face; crimson chasuble with scolloped edge and lined with white over an alb of which the sleeves end in frills; pallium twisted on his r. shoulder; ends of the stole visible; his r. hand raised in blessing, his l. holds the archiepiscopal cross; dark architectural background. Canvas 50 × 40 in. [350.]

On the frame are the arms of Canterbury impaling those of Chichele and a mitre above.

One of the series of Founders painted in 1670. (See note to No. 1.)

14 WILLIAM OF WAYNFLETE John Taylor

~~W. Sonmans.~~

B. 1395 (?); son of William Patten; educated at New College; Provost of Eton, 1443; Bishop of Winchester, 1447; Lord Chancellor, 1456; founded St. Mary Magdalen College, 1458; d. 1486.

Three-quarters length, standing slightly to l.; green jewelled mitre; red and gold cope with dark green velvet edge over a girdled alb, and amice; white gauntlet gloves with red cross on the backs; his l. hand, with rings over the gloves on the first and third fingers, holds book, his r. a crozier, turned in, by a red infula; shield of Magdalen College arms surmounted by a mitre above to r.; background, to r. curtain, to l. view of Magdalen Tower. Canvas 47 × 36 in. [349.]

One of the series of Founders painted in 1670. (See note to No. 1.)

15 THE SAME

Bust, facing the spectator; black cap with ear-flaps, clean-shaven face; black gown; white rochet, fur tippet; shield of arms of Magdalen College above to l. with the motto FECIT MIHI MAGNA QUI POTENS ET SANCTUM NOMEN EJUS. Panel $13\frac{1}{2} \times 10$ in. [5.]

Possibly given by Dr. Rawlinson. The portrait first appears in Gutch's Catalogue of 1796. Another is at Magdalen College.

16 MARTIN LUTHER

B. 1483 at Eisleben, Thuringia; entered the convent of Augustinian Friars at Erfurt, 1505; professor at the University of Wittenberg, 1508; condemned for heresy at the Diet of Worms, 1521; d. 1546.

Bust to r., the head turned to r. and looking upwards; grey hair; clean-shaven face; gown edged with brown and white fur over black dress with red collar showing white shirt with narrow black-edged collar within; both hands hold a small book; the figure is placed behind a balustrade inscribed D. M. LUTERUS EISLEBIAE NATUS ANNO 1483 10 NOVEMBRIS: ERFUDIAE IN MAGISTRUM PROMOTUS 1505, AETATIS SUAE 22: WITTEBERGAM VENIT 1508, AETATIS SUAE 25; IN DOCTOREM RENUNCIATUS 1512, AETATIS 29: MARITUS FACTUS 1525, AETATIS 41: EISLEBIAE PLACIDE MORTUUS 1546, 18 FEBRUARII: HINC WITTEBERGAM DEDUCTUS, IBIQUE SEPULTUS EST AETATIS SUAE 63. Grey background. Canvas 29×22 in. [226.]

Given to the University by Brian Broughton, LLD., of All Souls College, in 1707.[1] In his own copy of Gutch, however, Dr. Bliss has inserted a note to the effect that the picture was presented by Dr. Thomas Bayley, President of Magdalen, 1704–6; it appears in Hearne's *Letter* dated 1708.

17 MARGARET BEAUFORT, COUNTESS OF RICHMOND AND DERBY

B. 1443; daughter and heiress of John, first duke of Somerset; m. first Edmund Tudor, Earl of Richmond; and became the mother of King Henry VII; foundress of St. John's and Christ's Colleges in Cambridge, and of the Lady Margaret Chairs at both Universities; d. 1509.

Half-length to l.; white pointed coif over white close-fitting

[1] Hearne's *Collections*, iii. 381.

wimple; black gown; both hands hold a partly opened book bound in red. Canvas laid on panel, 22 × 17¼ in. [19.]

Given to the University by Richard Davis, M.A., of Sandford, Oxon., in 1783.

A similar picture is in the National Portrait Gallery, No. 551.

18 WILLIAM SMITH

W. Sonmans.

B. 1460 (?); Bishop of Coventry and Lichfield, 1493; Chancellor of the University, 1495; Bishop of Lincoln, 1496; founded, with Richard Sutton, Brasenose College in 1509. d. 1514.

Three-quarters length, facing the spectator; clean-shaven face; wearing a green jewelled mitre; gold embroidered cope over rochet, black cassock sleeves showing beneath; his r. hand holds a book, his l. a crozier turned outward; shield of arms: the see of Lincoln impaling the arms of the subject; dark background. Canvas 47 × 36 in. [352.]

Based upon the picture at Brasenose College.

One of the series of Founders painted in 1670. (See note to No. 1.)

19 JOHN FROBEN

Copy after H. Holbein.

B. 1460 at Hammelburg in Switzerland; the famous and learned printer, a friend of Erasmus; d. 1527.

Half-length, nearly in profile to r.; thin greyish brown hair; clean-shaven, deeply lined face; black gown with collar and lining of brown fur; inscribed IOANNES FROBENIUS TYP. Canvas 19 × 12½ in. [237.]

Inscribed on the back 'Presented by J. B. Jarman 11 Oct. 1855'.

Copy after the portrait by Holbein at Hampton Court.

20 RICHARD FOX

W. Sonmans.

B. 1448 (?); educated at Magdalen College (?); Bishop of Exeter, 1487, of Bath and Wells, 1492, of Durham, 1494, of Winchester, 1501; Master of Pembroke College, Cambridge, 1507–19; founded Corpus Christi College, 1515; benefactor of Magdalen College and of Pembroke College, Cambridge; d. 1528.

Three-quarters length, facing the spectator; black cap; clean-shaven face; rochet, fur tippet; both hands rest on staff in front; crozier, turned out, to r.; mitre on table to r.; four shields of arms, the arms of the sees of Durham, Exeter, and

Bath and Wells each impaling those of Foxe; also the arms of the see of Winchester alone; red curtain background. Canvas 47 × 36 in. [353.]

Based upon the portrait at Corpus Christi College, and painted for the series of Founders in 1670. (See note to No. 1.)

21 THOMAS WOLSEY

B. 1475 (?); Fellow of Magdalen College, 1497; Archbishop of York, 1514; Cardinal and Lord Chancellor, 1515; founded Cardinal College afterwards Christ Church, 1524; d. 1530.

Half-length standing in profile to l.; scarlet cap; clean-shaven face; scarlet cape with hood and gown over white rochet with black wrist-band; his l. hand holds a short scroll; shield of arms above to l.; bluish-green background. Panel 18½ × 14½ in. [6.]

Given to the University by Charles Godwin of Balliol College in 1750.

Oxford Exhibition of Historical Portraits, 1904, No. 19.

22 GERALD FITZGERALD, EARL OF KILDARE

? Copy after Hans Holbein.

B. 1487; in England as a hostage, 1497–1503; Lord High Treasurer in Ireland, 1503–13; succeeded as ninth earl, 1513; frequently Lord Justice and Lord Deputy from 1513 till his death, but recalled to England 1518–23, 1525–30, 1531–4; d. a prisoner in the Tower, 1534.

Half-length, standing facing the spectator, the head slightly turned to r.; flat, black, jewelled cap; full, fair beard and moustache; red surcoat with fur collar over black jacket with embroidered sleeves and edges; embroidered vest beneath the jacket; white shirt showing at neck and wrists; gold chain with gold equal-sided cross hanging from it; hands clasped before him holding the hilt of dagger; rings on third and fourth fingers of the r., and on fourth finger of the l. hand; shields of arms above to r. and l.; bluish-green background, inscribed above, COMES KILDARIE ÆTATIS 43. Panel 15¾ × 13 in. (11.)

Given by Dr. Rawlinson in 1749.

A copy on a reduced scale from a portrait ascribed to Holbein in the possession of the Duke of Leinster at Carton, Maynooth, which is inscribed—GERALDUS FILIUS GERALDI COMES KILDARIE, AETATIS 43, A°. DNI, 1530. The Duke's picture was in the Tudor Exhibition, 1890, No. 63.

Sir G. Scharf notes that No. 22 has been entirely repainted.

23 SIR THOMAS MORE

After Hans Holbein.

B. 1479; entered Canterbury Hall, 1492; knighted, 1521; Lord Chancellor, 1529–32; the friend of Erasmus, Holbein, and all scholars; author of Utopia; beheaded 1535.

Half-length to r.; black cap; clean-shaven face; black gown with fur collar and short sleeves over red dress; collar of S.S. with a Lancastrian rose pendant; hands lightly clasped, the r. holding a slip of paper; ring on index-finger of l. Panel 10 × 8. [7.]

Bequeathed by Dr. Rawlinson in 1755.

The original much larger portrait by Holbein is in the possession of Mr. Huth. A similar copy on panel is in the National Portrait Gallery.

24 DESIDERIUS ERASMUS

After Hans Holbein.

B. 1466 at Rotterdam; visited England, 1499, 1505–6, 1509–14; 1516, 1517; the great scholar; d. at Basle, 1536.

Half-length to l.; elderly, thin, clean-shaven face; black cap with ear-flaps; black gown lined with brown fur, with turned-back cuffs; both hands—the thumb of the r., the whole of the l.—hold a red-covered open volume with a jewelled book-mark which rests on a dull olive-green covered table in front; dark blue background. Panel $14\frac{1}{2} \times 10\frac{1}{2}$ in. [8.]

Given to the University by Edward Stanley in 1780.

Based with slight variations in detail upon the portrait at Parma dated 1530.

25 THE SAME

Half-length to l.; black cap; white hair; clean-shaven face, looking up; black gown, lined with brown fur; fur tippet and cuffs; hands before him, invisible; painted in an oval spandrel. Panel $8\frac{3}{4} \times 6\frac{1}{2}$ in. [9.]

Bequeathed to the University by Dr. Rawlinson in 1755 and placed in the Library in 1757.

This portrait approaches in type the small head in the Basle Museum.

26 THE SAME

Copy after Hans Holbein.

Half-length to l.; black cap with ear-flaps; clean-shaven face; black gown, lined and turned back with brown fur; both hands

rest on a closed volume bound in scarlet with ribbon ties inscribed along the edges HPAKAEIO(I) ΠONO(I) ERASMI ROTERO. ; a ring on the third finger of the l. hand ; behind to l. is a Renaissance pillar with a carved capital, to r. a blue curtain and shelf on which are two books lying and one standing leaning against them ; on one is the date MDXXIII. Panel $28\frac{1}{2} \times 21$ in. [312.]

One of the many copies with slight variations of the portrait by Holbein at Longford Castle, which was bought by Lord Folkestone at Dr. Mead's sale in 1754, and is reproduced in the catalogue of the Radnor Collection, i. 46.

Given to the University, according to an inscription on the back, by Sir James Thornhill in 1721.

27 THOMAS CROMWELL

Mary More.

B. 1485 (?) ; as secretary to Cardinal Wolsey drew up deeds of foundation of Cardinal College, Oxford ; K. G. 1537 ; the chief instrument in the destruction of the monasteries ; created Earl of Essex, 1540 ; beheaded, 1540.

Bust almost in profile to l. ; clean-shaven face ; black velvet cap over black coif ; black gown with brown fur collar. Canvas $23\frac{3}{4} \times 19$ in. [12.]

A paper pasted at the back records that 'this portrait of Thomas Cromwell Earl of Essex was given to the Library by Maria More as a portrait of Sir Thomas More'.[1]

In the Library accounts for 1674–5 occurs a payment of 2/6 'to Mr. Whitehall for portage of Sir Thomas Moore's picture to the Gallery'. Robert Whitehall, described by Wood as a pot-poet from Christ Church, was a fellow of Merton (d. 1685). He wrote some complimentary verses, dated Oct. 26, 1674, 'to the no less Vertuous than ingenious Mistress Mary More upon her sending Sir T. More's Picture (of her owne drawing) to the Long Gallery at the Publique Scholes in Oxon,' which produced a pretended reply from the lady protesting against Whitehall's 'jeare'.[2]

Gutch mentions two portraits of More, the smaller described as by Holbein, the other a bequest by Dr. Rawlinson, 'Maria More pinxit 1574'; a confusion due to the fact that Dr. Rawlinson gave several small Tudor portraits among which this one probably always hung. The date no doubt is an error for 1674.

[1] Walpole's *Anecdotes of Painting*, ed. Wornum, 1862, ii. 623.

[2] Rawl., MS. D. 912, ff. 196–7, and Wood's *Life and Times*, ii. 300, *note*.

Sir George Scharf notes that the picture has been ignorantly painted over. The original upon which it is based is at Tyttenhanger Park. A similar copy is in the National Portrait Gallery.

28 PARACELSUS

Copy from P. P. Rubens after Scorel.

Theophrastus Bombastus von Hohenheim; b. 1493 at Einsiedeln, Switzerland; a physician and naturalist; discovered hydrogen; d. 1541.

Bust very slightly to r.; scarlet cap, the crown covered with dark fur; curly brown hair falling on each side of the clean-shaven face; coat with gold trimming open over white shirt; both hands rest on balustrade in front, the r. holds partly opened book; landscape and sky background. Panel $28\frac{1}{2} \times 21$ in. [241.]

Given to the University by the executors of Samuel Malbon, apothecary of Oxford, in 1791. [Reg. D. p. 76 Bodleian Library.]

A portrait of Paracelsus, bequeathed to the Louvre by the Baron de la Coste in 1908 and painted 'à peu près sûrement' by Jan van Scorel about 1520, was probably the original of Rubens' copy formerly at Blenheim, now at the Royal Museum in Brussels. The Louvre picture has inscribed on the balustrade FAMOSO. DOCTOR. PARESELSUS.[1]

Sir G. Scharf notes, of this portrait, 'an old dark heavy copy of the Blenheim picture.'

29 SIR THOMAS WYATT

Based upon a drawing by Hans Holbein.

B. 1503(?); M.A. of St. John's College, Cambridge, 1520; knighted, 1537; diplomatist and poet; d. 1542.

Bust, three-quarters to l.; bald forehead; dark hair, beard and moustache; bare neck; red drapery round the shoulders; brown background; inscribed SYR · THOMAS · WYAT. Panel $17\frac{1}{4} \times 12\frac{1}{2}$ in. [13.]

This and a similar picture in the National Portrait Gallery are based upon a woodcut after Holbein published in Leland's *Naeniae in mortem T. Viati*, 1542.

Given to the University by Dr. Rawlinson in 1741.[2]

Exhibition of National Portraits, 1866, No. 68; Tudor Exhibi-

[1] *Gazette des Beaux-Arts*, March 1909, p. 266.

[2] See Day Books, December, 1741; the entry in Register D. p. 40—recording the gift of a portrait of Sir Thomas Wyatt as one of 'three fine pictures given by Edward Stanley, Esq., and placed in the Gallery in 1780'—must be an error. Cf. also note by Mr. Lionel Cust in the *Burlington Magazine*, xvi. 159.

tion, 1890, No. 169; Oxford Exhibition of Historical Portraits, 1904, No. 24; Burlington Fine Arts Club, 1909, No. 50.

30 HENRY HOWARD, EARL OF SURREY

B. 1517 (?); poet, scholar, and soldier; K.G. and High Steward of Cambridge University, 1541; suspected of high treason and beheaded, 1547.

Half-length to l.; flat black cap; dark hair, moustache and beard; dark dress slashed in two rows of small red puffs across chest; fur cloak. Panel with arched top, $8\frac{1}{2} \times 6$ in. [14.]

Bequeathed to the University by Dr. Rawlinson in 1755.

In the Exhibition of National Portraits, 1866, No. 95.

31 KING HENRY VIII

B. 1491; son of Henry VII and Elizabeth of York; succeeded to the throne, 1509; established Christ Church, 1546; d. 1547.

Three-quarters length, facing the spectator; short reddish beard; flat jewelled cap with a white feather; white collar and wrist frills; red cloak over red doublet worked with gold and white; white belt supporting dagger; collar of the Order of the Garter; another chain and pendant; his r. hand holds gloves, his l. closed, hangs down; rings on both; dark background. Panel 41 × 35 in. [70.]

Given to the University by the Dean and Canons of Christ Church in 1769, in exchange for a whole-length portrait by Sonmans which now hangs in Christ Church Hall.

32 LADY JANE GREY

B. 1537; daughter of Henry Grey, Earl and later Duke of Suffolk; married, 1553, by the Duke of Northumberland, to his fourth son, Lord Guildford Dudley, and proclaimed Queen, 1553; beheaded on Tower Hill, 1554.

Bust, to r. almost facing the spectator; black French hood and black dress, with ermine collar and slashing; bluish-green background. Panel $14 \times 11\frac{1}{4}$ in. [15.]

On a larger scale and reversed, but otherwise closely resembling the picture by Lucas d'Heere in the National Portrait Gallery.

Given to the University by Dr. Rawlinson in 1751.

Exhibition of National Portraits, 1866, No. 190; Tudor Exhibition, 1890, No. 225; Oxford Exhibition of Historical Portraits, 1904, No. 28.

33 STEPHEN GARDINER

B. 1483 (?); Master of Trinity Hall, Cambridge, 1525; Secretary to Cardinal Wolsey and Henry VIII; Bishop of Winchester, 1531; Lord Chancellor; Chancellor of the University of Cambridge, 1553; d. 1555.

Bust, three-quarters to l.; black cap; clean-shaven face; brown fur tippet and rochet over black gown; dark background. Panel $11\frac{1}{2} \times 10\frac{1}{4}$ in. [19.]

Probably given to the University by Dr. Rawlinson.[1] It first appears in the Catalogue of 1796.

Engraved in Harding's *Biographical Mirrour*, 1795.

Oxford Exhibition of Historical Portraits, 1904, No. 29.

34 THOMAS CRANMER (?)

B. 1489; Fellow of Jesus College, Cambridge; Archbishop of Canterbury, 1533; condemned for heresy by Cardinal Pole, degraded, and burnt at Oxford, 1556.

Bust, nearly facing the spectator; black cap; greyish moustache and beard; brown patterned gown lined with fur over red doublet. Panel $15\frac{3}{4} \times 14$ in. [20.]

Presented to the University by Dr. Rawlinson about 1749. It is very unsatisfactory as a likeness of Cranmer.

35 SIR THOMAS POPE

B. 1507 (?); knighted, 1537; became Privy Councillor on Queen Mary's accession; founded Trinity College and endowed it with the site and buildings of Durham College; d. 1559.

Three-quarters length, facing the spectator; clean-shaven face; black cap; white collar; black short-sleeved gown lined and turned back with ermine over dark dress; gold chain with jewelled pendant; r. hand holds gloves, the thumb of the l. rests on belt, ring on first finger; the frame is inscribed THOMAS POPE MILES, DECESSIT 29 IANUARIS ANNO DOMINI 1558 ANNO AETATIS 50; dark architectural background. Canvas 50 × 40 in. [68.]

According to the author of *Oxoniana* (ii. 219) the picture of Pope painted for the purpose of presentation to the Bodleian Gallery in 1665 was placed in Trinity College library; another 'most highly finished old portrait' was given by the College to the University. See also note to No. 1.

[1] No complete list of his benefaction exists.

36 SIR THOMAS WHITE

~~W. Sonmans.~~

B. 1492; apprenticed under the Merchant Taylors' Company; Warden, 1533; knighted and Lord Mayor of London, 1553; founded St. John's College, 1555, and Gloucester Hall, 1560; d. 1567.

Three-quarters length, slightly to l.; black cap; clean-shaven face; white collar and cuffs; red fur-edged gown over black velvet clothes; gold chain; his r. hand lying on table to l. holds gloves, his l. rests on waist with thumb in girdle; shield of arms above to l.; dark background. Canvas 47 × 36 in. [354.]

Based with slight variations upon a picture painted by Sampson in 1597 in the possession of the City, No. 740.[1]

A similar portrait has been in the possession of the Merchant Taylors' Company since before 1609.

One of the series of Founders painted in 1670. (See note to No. 1.)

37 WILLIAM CECIL, LORD BURGHLEY

B. 1520; Secretary of State, 1550; Lord High Treasurer and chief minister of Queen Elizabeth from 1572 to his death; created Baron Burghley, 1571; K. G. 1572; d. 1598.

Bust, very slightly to r.; grey beard and moustache; black hat with jewel in front over black cap; white ruff and ruffles; dark blue mantle and collar of the Order of the Garter over red surcoat; his r. hand clasping his cloak. Panel 20½ × 16 in. [24.]

Probably the portrait given to the University by Dr. Rawlinson in 1752; similar to three-quarters length portrait in National Portrait Gallery, in which he is holding a Treasurer's wand.

Engraved by W. Mathews.

Tudor Exhibition, 1890, No. 332.

38 THE SAME

Whole length mounted on a mule, moving to r. in a garden, the head turned three-quarters towards the spectator; black hat over black cap; grey beard and moustache; white ruff and ruffles; brown and gold-brocaded cloak with a surcoat of the same lined and edged with red cloth; gold chain round neck from which is suspended the lesser George of the Garter; the l. hand holds

Cleaned Wessey c 1943.

[1] Reproduced in the Illustrated Catalogue of the Oxford Exhibition, 1904. Other copies are in St. John's College, and elsewhere. See p. xi.

reins, the r., a sprig of honeysuckle and a pink; ring on the little finger; shield of arms surrounded by the Garter, (Cecil quartering Heckington, Walcot, Winston and Caerleon) hangs on branch of tree to l., beneath which is the motto COR UNUM VIA UNA; a tree, and flowering honeysuckle and wild strawberries in fruit and flower to l.; trees and sky background. Panel 56 × 44 in. [231.]

In Register D. is recorded the gift by William Fletcher, Mayor of Oxford, of 'a Picture of Lord Burleigh' in 1797. A manuscript note adds that it was bought at Long Wittenham, Berks.

Engraved by S. Harding, 1810.

Exhibition of National Portraits, 1866, No. 245.

39 NICHOLAS HARPESFELD (?)

B. 1519 (?); Fellow of New College, 1535; first Regius Professor of Greek, *c.* 1546; D.C.L. 1554; Archdeacon of Canterbury, 1554–9, imprisoned in the Tower, 1559–75; d. 1575.

Bust, three-quarters to l.; head bald, leaning to l., greyish hair; lanky brown beard and long moustache; the face thin and distressed, mouth open; apparently represented as Saint Jerome or some other ascetic saint, beating his breast with a stone held in his r. hand; garment of buff and green fur; dark background; above to r. a shelf with four books with illegible titles on their edges; inscribed NICHOLAUS HARPSFELDUS ARCHIDIACONNS CANTNAIRENSIS.[1] Panel 18½ × 15¼ in. [165.]

Given to the University by R. M. Massey, M.D., in 1730.

Oxford Exhibition of Historical Portraits, 1904, No. 44.

40 GEORGE BUCHANAN (?)

B. 1506; educated at St. Andrews and Paris; Principal of St. Leonard's College, St. Andrews, 1566; tutor to James I, 1570; historian of Scotland; d. 1582.

Bust, facing the spectator; scanty grey hair, moustache and beard; white collar; black coat; inscribed above with name of subject. Panel 18¼ × 15 in. [21.]

Given to the University by George Clarke, D.C.L., of All Souls College, in 1732.

A poor picture, perhaps based upon portraits of the type of that in the possession of the Royal Society.

[1] This is possibly not a portrait at all; the inscription has suffered from the restoration of a past generation.

No. 38. Lord Burghley

No. 46. Unknown Lady

No. 53. Philip II

No. 58. Earl of Cumberland

No. 76. Countess of Cumberland

41 WILLIAM OF NASSAU, FIRST PRINCE OF ORANGE

B. 1533 at the Castle of Dillenburg, s. of William of Nassau-Dillenburg; called in later life William the Silent; inherited the title and estates of Orange from his cousin, 1544; founded the Dutch Republic, 1579; assassinated, 1584.

Bust, three-quarters to r.; dark cap with black spots on it; grey hair, slight grey moustache and closely cropped beard; white ruff; dark braided doublet; brown fur collar. Panel 18 × 13 in. [22.]

An inscription on a piece of paper pasted at back runs—'William of Nassau the first Prince of Orange, from Dr. Rawlinson An. 1750—Recd. Aug. 10, 1750.'

42 SIR PHILIP SIDNEY

James Griffith.

B. 1554; educated at Christ Church; knighted, 1583; the courtier, soldier, and poet; d. of wounds at Arnhem, 1586.

Bust, slightly to l.; short rough hair; clean-shaven face; in armour with a ruff. Figure burnt in outline on wood. 30 × 24 in. [154.]

Inscribed on the back 'Del^{t} et D. D. J. Griffith Univ. Coll. Socius 1805'.

A copy from the portrait at Woburn Abbey engraved in Lodge's *Portraits*, of which there are versions at Penshurst and Ditchley.

An example of what were known as poker pictures, several of which were exhibited at the Society of Artists, and the Free Society. Other productions of the kind by James Griffith are at University College. He was Master 1808–21.

43 JOHN FOXE (?)

B. 1516; Fellow of Magdalen College, 1539–45; joined the Geneva party at Frankfort; Canon of Salisbury, 1563; the Martyrologist; d. 1587.

Bust, slightly to r.; black skull cap; white hair, moustache and short beard; broad white collar; black dress; inscribed above MAG^{R} JOH^{NES} FOX INSIGNIS SUI TEMPORIS MARTYRIOLGUS . . . 1587,

below to r. D. D. JOSEPHUS SMITH, COLL. REGINAE, LL.D. A° 1754. Another inscription, much obscured by varnish, below to l. runs HANC EFFIGIEM CELEBER . . . . SUI TEMPORIS MARTYRI . . D. D. . . COLL. REG. . . Canvas 21½ × 16½ in. [156.]

Given to the University by Dr. Joseph Smith, Provost of Queen's College, in 1754.[1]

This apparently sixteenth-century painting does not entirely resemble other portraits of Foxe, and may have been misnamed.

44 MARY STUART, QUEEN OF SCOTS

B. 1542; dau. of James V of Scotland and Mary of Guise; succeeded as Queen of Scotland, 1542; m. Francis II of France, 1558; returned to Scotland a widow, 1561; m. Henry Stewart, Earl of Darnley, 1565; the mother of James I; m. James, Earl of Bothwell, 1567; abdicated; a prisoner in England from 1568; beheaded, 1587.

Bust, facing the spectator; auburn hair; light brown eyes; lace cap; close-fitting lace-edged ruff, the l. side in conical pleats, the r. in upright ones; jewelled necklace; black square-cut bodice slashed with white across the bosom, with a yoke of quilted white satin; an arched gauze veil falls over the shoulders and back; gold crucifix hangs from a black ribbon round her neck. Canvas 22 × 17¾ in. [118.] See No. 46.

45 THE SAME

Small version of the same. Water-colour drawing, 5¼ × 4½ in. [120.]

Given to the University by the Rev. T. F. T. Ravenshaw, M.A., F.S.A., Rector of Pewsey, d. 1882.

This picture is a copy of No. 44, itself a copy of the supposed portrait of Mary Queen of Scots which, when No. 46 was given to the Bodleian Collection, appeared upon the surface of the panel. The copy having been made, the surface was cleaned off by the advice of Sir David Wilkie in 1838, and the present painting of an unknown lady was revealed.

Mr. Lionel Cust considered the original of these copies to have been a palpable forgery as a portrait of the Queen. It was not even modelled upon any of the authentic likenesses—though probably based in a very loose way upon the Sheffield portrait.

[1] Hearne notes another portrait in the possession of Dr. Charlett, *Collections*, v. 261.

46 UNKNOWN LADY OF THE SIXTEENTH CENTURY

Bust, facing the spectator, the head slightly inclined to l.; round black cap; dark chestnut hair dressed over the ears; large dark-brown wide-opened eyes, short nose, full red lips, pale complexion; low square-cut black dress over greenish-grey bodice with a fine lace-edged tucker; falling lace-edged ruff round neck, the bosom covered with fine transparent cambric. A slender gold chain loses itself in the front of her dress, pearl ear-ring on the visible l. ear. Panel $21\frac{1}{2} \times 16\frac{1}{2}$ in. [119.]

Given to the University by Alderman William Fletcher in 1806, but at that time and until 1838 this portrait was hidden by the superposition of another painting, which was copied (see No. 44) and then destroyed to reveal this older work. The cleaning off and restoration of the panel was carried out in 1838 by Hogarth of the Haymarket, under the supervision and advice of Sir David Wilkie.

Sir George Scharf suggested that this portrait, No. 46, may represent Frances Duchess of Richmond and Lennox.

Exhibition of National Portraits, 1866, No. 318, as Mary Queen of Scots. A copy is at St. John's College.

47 ROBERT DUDLEY, EARL OF LEICESTER

B. 1532 (?); K.G. 1559; High Steward of Cambridge University, 1562; created Baron Denbigh and Earl of Leicester, 1564; Chancellor of Oxford University, 1564; d. 1588.

Bust, slightly to l.; black hat encircled with jewels, a buckle and feather on the r. side; white hair, grey moustache and beard; white lace-edged collar; dark cloak over doublet embroidered with roses and leaves in gold; painted in an oval spandrel. Canvas 28 × 23 in. [23.]

In the Gallery before 1708. Presented by Sir Peter Venables, Baron of Kinderton, Cheshire; d. 1679.

Engraved by W. Mathews.

Sir G. Scharf notes that a head of this type is in Warwick Castle.

48 GIACOMO ZABARELLA

B. at Padua, 1538; educated at the University, graduated 1558; Professor of Logic, 1563; held in great repute as a philosopher; given the title of Count Palatine by the Emperor Maximilian II; his work *De naturalis scientiae constitutione* published by his son in 1590; d. 1589.

Half length, three-quarters to l.; closely cropped brown hair, moustache and beard; loose white collar and black tie; dark gown with collar and lining of dark grey fur, apparently an academical garment, over a brown jacket; both hands rest on open folio volume inscribed CAP XXIV DE NAT SCI CON; pen and ink to r.; dark background with stone pillar to l., inscribed IACOBUS ZABARELLA PATAVINUS COMES. Canvas 37 × 28 in. [200.]

A similar portrait is in J. P. Tomasinus's *Illustrium Virorum Elogia iconibus illustrata*, Padua, 1630. In Wood's manuscript list of pictures in the Gallery in 1679.

49 MICHEL DE MONTAIGNE

B. 1533; the son of Pierre Eyquem, of Montaigne near Bordeaux; educated at Bordeaux; Member of the Parliament of Bordeaux and Mayor; published his essays in 1580 and 1588; d. 1592.

Bust nearly facing the spectator; brown hair, beard and moustache; white collar; black dress; inscribed above to l. MICHAELL LORD OF MONTAIGNE. Canvas $22\frac{1}{4} \times 17\frac{1}{4}$ in. [235.]

Given to the University by Dr. George Clarke of All Souls College in 1724.

This portrait, if correctly named, appears to have been painted earlier in Montaigne's life than any of the engraved heads hitherto compared with it. In the growth of the hair and beard and in some other particulars it does not much resemble other likenesses.

50 SIR MARTIN FROBISHER

Cornelis Ketel.

B. 1537 (?); made his first voyage to Guinea, 1554; a discoverer and navigator; commanded a ship against the Spanish Armada and was knighted, 1588; died of a wound received in action, 1594.

Whole length, standing to r.; short dark hair, beard and moustache; white ruff; buff stockings, hose, and jerkin without sleeves; white shirt and shoes; knotted gold cord round neck; his r. hand holds a pistol, his l. rests upon the cross hilt of his

upright sword, the point of which is on the ground; behind to l. is a terrestrial globe standing upon a table covered with a green cloth; dark brown background; inscribed A° DÑI. 1577, AETATIS SUAE 39. C K. F. Canvas 81½ × 37 in. [401.][1]

Given to the University by Walter Charleton, M.D., in 1674.

Exhibition of National Portraits, 1866, No. 395. Tudor Exhibition, 1900, No. 327. Oxford Exhibition of Historical Portraits, 1904, No. 68*.

51 SIR JOHN HAWKINS[2]

B. 1532; began his seafaring life before 1561; Treasurer and Controller of the Navy; M.P. for Plymouth 1572; commanded a squadron against the Armada, and knighted 1588; founded a hospital at Chatham; d. at sea, 1595.

Half length, slightly to r.; high narrow-brimmed black hat with five jewelled ornaments; closely cropped grey hair, beard and moustache; close ruff; short dark cape over dark doublet; broad many-linked chain round neck and hanging to waist; sword-belt; the r. hand on hip, the l. on sword-hilt; above to l. shield of arms of Hawkins with the augmentation granted to Sir John in 1571, i.e. on a canton *or*, an escallop between two palmers' staves *sa.* Canvas 30 × 25 in. [405.]

This portrait was lately identified by Mr. T. W. Jackson; in Wood's manuscript list compiled about 1679 occurs an entry 'Sir Rich. Hawkyns Kt the Traveller, *temp.* Eliz.'

A similar picture is in the possession of Miss Stuart Hawkins; A portrait of 'Sir John Hawkins, Treasurer of the Admiraltie drawne by Hubbert' occurs in the Lumley Inventory.

52 PHILIP MARNIX, SEIGNEUR DE ST. ALDEGONDE (?)

Sir Anthonis Mor (?)

B. 1538 at Brussels; Ambassador to England, 1575; Governor of Antwerp, 1582; the defender of Antwerp in 1584; d. 1598.

Half length, standing three-quarters to r.; dark hair, closely cut beard and moustache; white pleated ruff and cuffs; black dress; his r. hand rests on the corner of a table, his l. holds a glove; dark background; inscribed AETA. 35 A° 1573. Panel 39 × 27½ in. [220.]

Given to the University as a portrait of Sir Thomas Bodley by Professor Goldwin Smith about 1864, it was shown at the

[1] This portrait was sometimes hung in the University Galleries (now the Ashmolean). [2] Reproduced in Fletcher's *Historical Portraits*, i.

Oxford Exhibition of Historical Portraits 1904, No. 61, as Sir Francis Walsingham by Sir Anthonis Mor, and has since passed under the name of Sir Christopher Hatton. The identification with Marnix is due to Mr. J. D. Milner of the National Portrait Gallery. If the identification is correct it is more probable that the portrait was painted by a follower of Mor, perhaps Pourbus, than by the master himself, who was closely connected with the Spanish party in the Netherlands.[1]

Oxford Exhibition of Historical Portraits, 1904, No. 61*.

53 PHILIP II OF SPAIN

B. 1527; son of the Emperor Charles V; King of Spain; married as his second wife Queen Mary of England, 1554: occasionally in England till 1557. d. 1598.

Bust, three-quarters to r.; black cap with white feather; fair hair, beard and moustache, the lips prominent; white ruff; black dress with ermine collar and slashing tied with gold points; gold medallion on breast; dark grey background; inscribed PHILIPPUS REX. Panel, $12 \times 8\frac{1}{2}$ in. [25.]

Given to the University by John Gutch, in 1795.

Oxford Exhibition of Historical Portraits, 1904, No. 59.

54 TYCHO BRAHE

B. 1546 at Knudstrup in Scania; studied at Leipzig and Wittenberg; astronomer. From his observations of the planets the law of gravitation was deduced; d. 1601.

Half length, facing the spectator; closely cropped brown hair and beard, long moustache, his nose fractured at the bridge repaired in metal; circular lace-edged ruff and cuffs; black cloak over black doublet fastened with gold buttons; gold belt; gold chain round neck from which is suspended the order of the Elephant of Denmark, the letters M. H. Z. G. A. appear on the chain; his r. hand at his waist, his l., with three rings, holds gloves; above to l. is a group of emblems perhaps representing earth, fire, and water; inscribed to r. EFFIGIES TICHONIS BRAHE, OTTONI D. ÆTATIS SUÆ ANNO 50 COMPLETO. QUI POST DIVINUM IN PATRIA EXILIUM LIBERTATI DESIDERATÆ, DIVINO PROVISU RESTITUTUS EST. Canvas $38\frac{1}{2} \times 29$ in. [203.]

Given to the University by James Hodgson, F.R.S. (1672–1755).[2]

In the Bodleian accounts for 1752 occurs an item for the carriage of this picture from London with the case, 13/-.

[1] Cf. *Burlington Magazine*, xiv. 365–6, xv. 51.

[2] See note to the portrait of Flamsteed, No. 212.

55 ALEXANDER NOWELL

B. 1507 (?); Fellow of Brasenose College, 1526, and Principal, 1595; Dean of St. Paul's, 1560; Benefactor to Brasenose; d. 1602.

Half length, slightly to l.; high-crowned broad-trimmed black hat over black cap; grey moustache and short beard; narrow white ruff; black gown with brown fur tippet over black clothes; both hands rest on small table in front of him, on which is a red velvet-covered and other books; his r. holds fish-hooks on a piece of paper, besides others on the table; shield of the arms of London impaling Nowell above to r.; inscribed to l. ALEXANDER NOWELLUS, SACRAE THEOL. PROFESSOR, S^TI. PAULI DECAN^S OBIIT 13 FEB: ANN^O DOMĪ 1601 RR ELIZAB 44^TO ANN^O DECANAT^S 42 ET AETATIS SUAE 95 CUM NEQ. OCULI CALIGARENT NEQ. AURES OBTUSIORES NEQ. MEMORIA INFIRMIOR NEQ. ANIMI ULLAE FACULTATES VIETAE ESSENT. Brown background; a fishing-rod hangs against the wall behind. Canvas 37 × 28 in. [311.]

This portrait was given to the University by Brasenose College in 1817 in exchange for a duplicate portrait of Lord Chancellor Egerton presented to the College from the Gallery.

A very similar portrait is at Brasenose College;[1] another is in the possession of Westminster School.

56 QUEEN ELIZABETH (?)

B. 1533; daughter of King Henry VIII and Anne Boleyn; succeeded to the throne, 1558; d. 1603.

Half length, standing facing the spectator, the face turned slightly to l.; wreath of white flowers in hair; standing lace ruff open at the neck; low-cut white satin dress, with farthingale, the stomacher, and sleeves richly embroidered in gold, red, and blue; pearl necklace; two gauze streamers behind; dark background. Panel 41½ × 31 in. [69.]

This portrait was given to John Price, the Librarian, for the Gallery, by R. H. Beaumont in 1802. The letter presenting it says: 'it was formerly the property of Mr. William Holt of Little Mitton in the parish of Whalley, Lancashire, who was my mother's father. Mr. Paine saw it here, and in consequence of his advice it was sent to Signor Marchi to be cleaned and repaired. The breast only was injured so as to require repairs.'[2]

Oxford Exhibition of Historical Portraits, 1904, No. 88.

Engraved by W. Mathews.

[1] Reproduced in the *Illustrated Catalogue of the Oxford Exhibition of Historical Portraits, 1904*, No. 71.

[2] Bodl. MS. Ad., A. 64, fol. 32.

57 THE SAME

~~W. Sonmans.~~

Three-quarters length, to l.; fair hair dressed with small pearl diadem; lace wheel ruff; cloth of gold jewelled dress and hoop and large stiff sleeves; necklace and jewel pendant; jewelled girdle from which a jewel hangs by a ribbon; her l. hand holds a feather fan, her r. hangs by her side; shields of arms of England and Jesus College; dark red curtain background. Canvas 47 × 36 in. [411.]

One of the series of Founders painted in 1670. (See note to No. 1.)

58 GEORGE CLIFFORD, EARL OF CUMBERLAND

B. 1558; succeeded as third Earl, 1570; educated at Trinity College, Cambridge; commanded against the Spanish Armada; K.G. 1592; Queen Elizabeth's Champion at all tournaments; d. 1605.

Bust, slightly to l.; long curly brown hair, moustache and pointed beard; tall black hat, the brim turned up in front and lined with white, the centre surmounted by a plume of red ostrich feathers held in place by a jewelled device, perhaps a glove which he received from the Queen; fine cambric collar turned over steel gorget ornamented with gold stars; white silk doublet edged round shoulders and on sleeves with wide gold braid richly studded with jewels; dark background inscribed to r. GEORGE CLIFFORD EARL OF CUMBERLAND 1588.[1] Panel 25½ × 22 in. [228.]

This picture first appears in the Catalogue of 1759. It is not mentioned with that of the Countess in Hearne's manuscript list, 1705. See No. 76.

A similar portrait is in the National Portrait Gallery.

Tudor Exhibition, 1890, No. 317.

Engraved in Lodge's *Portraits*, by W. T. Fry, iv. 63.

59 RICHARD VAUGHAN

B. 1550(?); educated at St. John's College, Cambridge; D.D. 1589; Bishop of Bangor, 1595, of Chester, 1597, and of London, 1604; d. 1607.

Bust very slightly to r.; black cap; fair beard and moustache; narrow ruff; rochet and black chimere; his r. hand holds small open vellum book with red edges. Panel 21½ × 17. [28.]

In the gallery in 1759, probably a bequest of Dr. Rawlinson. It is unlike the head in *Heroologia* said to be taken from one in Oxford.

[1] Cf. costume in the whole-length miniature by N. Hilliard in the possession of the Duke of Buccleuch.

60 SIR JOHN FORTESCUE

Copy by Sidney Hunt.

B. 1531 (?); entered Parliament as M.P. for Wallingford, 1572; Chancellor of the Exchequer, 1589; Chancellor of the Duchy of Lancaster, 1601; presented books and manuscripts to the Bodleian Library; d. 1607.

Three-quarters length, slightly to l.; white hair, fair moustache and short beard; high-crowned black hat; pleated ruff and wrist ruffles; black dress with long brown fur tippet; round his neck a gold chain from which is suspended an intaglio—a head cut in relief—framed in silver; his r. hand rests on head of walking-stick; the l. holds gloves with gold-braided gauntlets; inscribed SIR JOHN FORTESCUE K^{T} CHANCELLER OF THE EXCHEQUER AND DUCHE OF LANCASTER MASTOR OF THE WARDROBE AND OF THE PRIVE COUNCILL TO QUEEN ELIZABETH AND KING JAMES. HE BUILT SALDEN HOUSE, AND HE WAS SON OF SIR ADRIAN FORTESCUE K^{T}, GENTLEMAN OF THE PRIVEY CHAMBER TO KING HENRY THE 8TH. SON OF SIR JOHN FORTESCUE K^{T} BANNERET BY KING HENRY YE 7TH, GREAT GRANDSON OF SIR JOHN FORTESCUE K^{T} GOVERNER OF BRYE IN FRANCE UNDER KING HENRY THE 5TH. LINELY DESENDED IN THE 9TH GENORATION FROM RICHARD FORTESCUE K^{T} BAN^{T} TO KING WILLIAM THE CONQUEROR. Canvas 49 × 39 in. [300.]

Inscribed on back: 'Presented to the Bodleian Library by Thomas Fortescue Lord Clermont, A.D. 1879.'

From an original portrait of Sir John Fortescue in the possession of Lord Clermont, copied in 1879.

61 THOMAS SACKVILLE, EARL OF DORSET

Copy from Marcus Gheeraerts.

B. 1536; barrister of the Inner Temple; created Baron Buckhurst, 1567; Earl of Dorset, 1604; K.G. 1589; Chancellor of the University, 1591; Lord Treasurer, 1599; d. 1608.

Three-quarters length standing slightly to r.; high-crowned, narrow-brimmed black hat over black cap; white moustache and beard; pleated ruff, turned-back cuffs; brown fur tippet; Chancellor's black and gold gown over black doublet; lesser George on blue ribbon round neck; the r. hand holds Treasurer's staff; the l. rests on table with red cover, inscribed below to r. THO: SACKVILLE EARLE OF DORSET, BARON OF BUCKHURST, LORD HIGH TREASURER OF ENGLAND, KNIGHT OF YE MOST NOBLE ORDER OF YE GARTER, ETC. CHANCELLOR OF THE UNIVERSITY OF OXFORD FROM THE YEAR 1591 TO THE TIME OF HIS DEATH, WHICH HAPPENED IN THE YEAR 1608. Canvas 50 × 40 in. [78.]

Given to the University by Lionel Sackville first Duke of Dorset and son of Charles the sixth earl, in 1735.
Exhibition of National Portraits, 1866, No. 365.
There is a similar picture at Knole.

62 JOSEPH JUSTUS SCALIGER

B. 1540 at Agen; educated at Bordeaux; became a Calvinist, 1562; travelled in Italy, England, and Scotland, 1566; fought in the Wars of Religion in France; subsequently Professor at Leyden, 1593, a great scholar in classical and oriental learning; d. at Leyden, 1609.
Bust, facing the spectator; grey hair, long white beard and moustache; broad white collar; reddish-brown cloak with fur tippet over blue dress; inscribed above JOSEPHUS, below SCALIGER; painted in an oval spandrel resembling a carved frame, similar to that surrounding the portraits of the Casaubons. Canvas oval 40 × 43 in. [240.]
Given to the University by William Jacob, M.D. of Christ Church in 1674.[1] It appears to have been painted subsequent to the death of the subject, perhaps with the Casaubons from old originals. It is described in Wood's manuscript list of about 1679 as 'in his middle age'.[2]
A similar portrait is engraved by Edelinck in Perrault's *Hommes Illustres*, 1696.

63 THE SAME

Bust, three-quarters to r.; close-cropped grey hair, grey moustache and beard; white collar; red gown. Canvas 22½ × 19 in. [401.]
This portrait is described in Wood's manuscript list of about 1679, as 'in his old age'. It may be a contemporary and genuine portrait.[2]

64 NICHOLAS WADHAM

B. 1532; married Dorothy Petre, 1555; planned the foundation of Wadham College, which was carried out by his widow; d. 1609.
Three-quarters length to l.; black high-crowned hat; short pointed grey beard, and moustache; white collar and cuffs; black dress; his r. hand rests on skull on table to l., the l. holds sword-hilt; shield of arms—those of subject quartering thirteen other coats—above to l.; dark background. Canvas 46 × 36 in. [355.]
One of the series of Founders painted in 1670. (See note to No. 1.)

[1] See note to the portrait of Meric Casaubon, p. 57.
[2] Wood MSS. F. 2.

65 THOMAS TESDALE

~~W. Sonmans.~~

B. 1547; Master of Abingdon Hospital, 1579; by his will Broadgates Hall was refounded under the name of Pembroke College, 1624; d. 1610.

Three-quarters length, standing to r.; head almost bald; moustache and short beard; white ruff and cuffs; black dress; his r. hand raised holds small partly opened book, the l., gloves; above, shields of arms, to l., of Pembroke College; to r., (?) of Tesdale. Canvas 46 × 36 in. [357.]

One of the series of Founders painted in 1670. (See note to No. 1.)

66 HENRY FREDERICK, PRINCE OF WALES

B. 1594; the eldest son of James I and Anne of Denmark; K.G. 1603; entered Magdalen College, 1605; created Prince of Wales, 1610; d. 1612.

Half length, standing slightly to l., almost facing the spectator, his r. hand resting on his hip; boyish face; fair hair brushed up high off the forehead; wide gauze collar; richly embroidered dress of gold, white, and scarlet; blue ribbon with lesser George of the Order of the Garter round neck; brown background. Panel 22 × 17 in. [183.]

Given to the University by Humphrey Bartholomew of University College in 1741.

Oxford Exhibition of Historical Portraits, 1904, No. 103.

67 THE SAME

Bust, slightly to r.; somewhat older; fair hair; wide stiff lace-edged collar; black satin dress; ribbon of the Garter round neck, faintly seen; dark brown background. Panel 21½ × 15¾ in. [182.]

Given to the University by Philip Hayes, D. Mus., in 1777.

Exhibition of National Portraits, 1866, No. 413; Oxford Exhibition of Historical Portraits, 1904, No. 104*.

68 JEAN NEYEN

School of Mierevelt.

B. 1560 at Antwerp, sometimes called Francois Ney; became Roman Catholic, and joined the order of the Reformed Franciscans, of which he became Provincial and Commissioner-General in Spain; employed in the diplomatic negotiations between Spain

and the United Provinces which led to the Peace in 1609; friend of Maurice of Nassau; called the Angel of Peace. d. ?1612.

Bust, to r.; closely cropped dark hair, short brown beard and moustache; white collar; black coat; r. hand holds a cross; dated to l. 1603;[1] Canvas oval 30 × 25. [246.]

In the Gallery in 1796; the portrait does not appear in the Catalogue of 1790.

69 SIR THOMAS BODLEY

B. 1545; educated at Magdalen College; Fellow of Merton College; Public Orator, 1569; Ambassador to Denmark, France, and the United Provinces; knighted, 1604; founded and endowed the Bodleian Library, 1602–9; d. 1613.

Marble bust, coloured, in a niche; the head facing the spectator, short curly dark hair, moustache and pointed beard; brown eyes; the countenance much lined; wide lace-edged collar; embroidered black dress over inner closely buttoned black vest. The plinth is inscribed: THOMAS SACKVILLUS DORSET. COMES, SUMMUS ANGLIAE THESAURAR. ET HUJUS ACAD. CANCELLAR. THOMAE BODLEJO EQUITI AURATO QUI BIBLIOTHECAM HANC INSTITUIT HONORIS CAUSA P. P.

Given to the University 'for the perpetual memory of' the Founder 'and for this his bounty to the public' by the Chancellor, the Earl of Dorset, who 'sent it, carved to the life by an excellent hand at London',[2] in 1605.

The bust was placed in a niche in the south wall of the library, no doubt where it now stands. It does not however appear there, in Loggan's print of the Arts end of the Library published in 1674, although the bust of Charles I now on the opposite wall is distinctly rendered.

70 THE SAME

Plaster cast (in the Gallery) painted in imitation of the above.

This bust was formerly placed on a window-sill on the staircase, and was then painted a dark green colour.

[1] Among additions and corrections (*Annals*, ii. 983), Gutch gives the following inscription as belonging to this picture: 'Vera effigies R^mi P. Joannis Neyen Antverpiani, Ordinis sancti Francisci Commissarii Generalis, Serenissimorum Archiducum Austriae, apud illustrissimos ac potentes Ordines Provinciarum confaederatarum Legati: Ætat. XXXIIX: MIↃCIIX. M. a. Miervelt pinxit, 1607.'

[2] Reg. M. a. fol. 88 b; Wood, ed. Gutch, Bod. Lib., p. 925.

71 THE SAME

Three-quarters length, standing slightly to r.; the head turned three-quarters towards the spectator; brown hair, moustache and short beard; white collar edged with fine pointed lace, and cuffs; black doublet and trunk hose embroidered transversely with braid, black cloak edged with black fur; sword on double belt across waist; the l. hand on hilt, the r. holding fold of cloak; shields of arms above to l. and r.; dark background. Canvas 43 × 30 in. [331.]

Inscribed on tablets which form part of the structure of the frame, above: POSTERIS ET AETERNITATI SACRUM. THOMAE BODLAEI QUICQUID MORTALE TABELLA INGENTEMQUE ANIMAM BIBLIOTHECA REFERT. and below: HOSPES ROGATUS SISTE, BODLAEUMQUE LOCI GENIUM ET MUSARUM MECAENATEM, ULTRA CAESARES AUGUSTUM QUI BIBLIOTHECAM MOLEMQUE HANC STUPENDAM CONDIDIT, INTUERE. HOC VOLEBAM NESCIUS NE ESSES, VALE.

In the Bodleian accounts for 1634–5 occurs a payment of £1 10*s*. 'for Sir Thomas Bodlie's picture drawne at Venice when he was Ambassadour for her late Ma^tie^ Qu. Eliz.'

Frequently engraved; in Lodge's *Portraits*, iv. 66.

72 THE SAME

Bust, very slightly to l.; grey hair, moustache and closely cut beard; broad white collar edged with lace; black doublet fastened with buttons down the front; dark brown cloak; painted in an oval spandrel. Canvas 31½ × 27 in. [324.]

In the Bodleian accounts for 1636–7 occurs a payment of £2 'to a Frenche painter for drawing of Sr Thomas Bodley's picture', which probably refers to this portrait; it appears to have been based upon the marble bust.

Engraved by Michael Burghers.

73 THE SAME

School of Nicholas Hilliard.

Miniature, bust, three-quarters to l.; short dark hair, moustache and short beard; pleated ruff; black doublet; blue background inscribed in gold letters AN° DN̄I 1598 AETATIS SUAE 54. Water-colour 2 × 1½ in.

Given to the University by Canon H. N. Ellacombe in 1897.

74 SIR THOMAS OVERBURY

Cornelius Janssen van Ceulen.

B. 1581; B.A. of Queen's College, 1598; knighted, 1608; became involved in various intrigues in the Court of James I, imprisoned in the Tower; poisoned by the agents of Lady Essex; d. 1613.

Bust, three-quarters to l.; short hair, slight moustache and beard; white lace projecting collar; black slashed dress; dark background; painted in an oval spandrel; inscribed AETAT. SUAE 32 A.DN. 1613. D.D. THO. OVERBURY ARMR. DE BARTON IN COM. WARW. Panel $29\frac{1}{2} \times 24\frac{1}{2}$ in. [153.]

Bequeathed to the University by Thomas Overbury of Barton, Warwickshire, in 1740.

Oxford Exhibition of Historical Portraits, 1904, No. 106.

Engraved in Harding's *Biographical Mirrour*, ii. 57; by W. ley as by Isaac Oliver.

75 ISAAC CASAUBON

B. 1559 at Geneva; Professor of Greek there, at Montpellier, and at Paris; invited to England, 1610, naturalised; Prebendary of Canterbury, 1611; a great classical scholar and editor; d. and was buried in Westminster Abbey, 1614.

Bust, almost facing the spectator; closely cropped hair, short dark beard and moustache; white collar; black dress; inscribed above, *Isaac*, and below, *Casaubon*; painted in an oval spandrel to imitate a heavy frame. Canvas oval 40 × 31 in. [210.]

Given to the University by William Jacob,[1] M.D., of Christ Church and Canterbury, in 1674.

The copy by P. van der Werff of a similar portrait was engraved by W. P. Sherlock.

76 MARGARET CLIFFORD, COUNTESS OF CUMBERLAND

B. 1560 (?); youngest daughter of Francis Russell, Earl of Bedford; married George Clifford, third Earl of Cumberland, 1577; their daughter was the famous Anne Clifford, Countess of Dorset, Pembroke, and Montgomery; d. 1616.

Half-length, standing slightly to r.; dark hair, black head-dress with ornament at back: deep pleated lace ruff high at back, and

[1] See note to the portrait of Meric Casaubon, No. 140.

cuffs; black pointed bodice elaborately slashed with white and tied with gold points; black hooped-skirt; pearl bracelets; dark background; inscribed MARGARET RUSSELL, COUNTESS OF CUMBERLAND, 1588. Panel 36 × 29 in. [227.]

This portrait appears in Hearne's manuscript list written in 1705.

Exhibition of National Portraits, 1866, No. 343; Oxford Exhibition of Historical Portraits, 1904, No. 109.

77 THOMAS EGERTON, LORD ELLESMERE

B. 1540(?); Master of the Rolls, 1594; Lord Chancellor, and created Baron Ellesmere, 1603; created Viscount Brackley, 1616; Chancellor of the University, 1610; d. 1617.

Three-quarters length, seated to l.; black broad-brimmed high-crowned hat; white hair, moustache and closely cropped beard; falling lace ruff and turned-back cuffs; scarlet and white-fur Peer's robe turned back over his l. shoulder and showing much white lining; dark dress; the l. hand resting on arm of chair, the r. holding a folded paper; chancellor's purse to l.; chair-back to r. inscribed DNS THOMAS EGERTON BARO DE ELLESMERE TOTIUS ANGLIAE ET ACADEMIAE OXONIENSIS CANCELLARIUS. EX DONO HONORATISSIMI DNI JOHANNIS COMITIS DE BRIDGWATER, EIUSDEM ACADEMIAE SENESCHALLI. Canvas 50 × 40 in. [76.]

Given to the University by John Earl of Bridgewater, High Steward, 1663–86.

In the accounts for 1670 occurs a payment 'for carrying Chancellor Egerton's Picture, 1/6'.

A similar picture at Bridgewater House is engraved in Harding's *Biographical Mirrour*, 1796.

78 DOROTHY WADHAM

J Dm Taylor

W. Sonmans.

B. 1534; dau. of Sir William Petre; married Nicholas Wadham, 1555; in accordance with whose wishes she founded and built Wadham College, 1610–13; d. 1618.

Three-quarters length, slightly to l.; small black, close-fitting hat; close white ruff and white cuffs; black dress; her r. hand, hanging down, holds book, her l., gloves; above to l., shield of arms, Wadham impaling Petre; dark background. Canvas 46 × 35 in. [356.]

One of the series of Founders painted in 1670. (See note to No. 1.)

79 SIR HENRY SAVILE

Marcus Gheeraerts.

B. 1549; educated at Brasenose College; Fellow of Merton, 1565; Warden, 1585; Provost of Eton, 1596; knighted, 1604. Founder of Professorships, and Benefactor to the Bodleian Library; d. 1622.

Whole length, standing on matting, slightly to r.; black skull cap, short grey hair, beard and moustache; white manifold ruff and turned-back cuffs; black cloak over black clothes, black stockings and shoes; his r. hand holds embroidered and gold-fringed gloves, his l. rests on book which lies with a folded paper and a high-crowned black hat on table with a scarlet velvet gold-fringed cover to r.; a velvet chair with gold fringes and curtain to l. The paper is inscribed: 'ILLUSTRI VIRO DOMINO HENRICO SAVILLIO ET DOMINO ET AMICO NOSTRO COLENDO LONDINUM.' Canvas 86 × 50 in. [55.]

Given to the University by Dame Margaret Savile, widow of the subject, in 1622. Several entries in the Vice-Chancellor's accounts for 1622 refer to this picture:—

'Solut. pro curtina serica pro effigie Hen. Savile militis ad academiam per Dn̄am Savile ejus uxorem missa ut patet per billam lviii s. 10 d.'
'Solut. pro portatione effigiei Hen. Savile Militis ad academiam iii s.'
'Solut. operario facienti curtinam sericam pro effigie Hen. Savile iii s. iiii d.'
'pro tabula qua fixa est effigies Hen. Savile militis x s.'

Gutch adds the following inscription,[1] once on the back of the picture:—

'Memoriae charissimi
Mariti Margareta Savilia
Uxor ejus consecravit
Aetatis suae 72
Anno D° 1621
Marcus Garret, fecit.'

80 WILLIAM CAMDEN

Marcus Gheeraerts.

B. 1551; educated perhaps at Magdalen College, at Broadgates Hall, and Christ Church; Head Master of Westminster School; Clarencieux King of Arms, 1597; published his *Britannia*, 1586; founded a chair of Ancient History in the University, 1622; d. 1623.

[1] See additions and corrections to *Annals*, ii. 982.

No. 79. Sir Henry Savile

No. 66. Henry Prince of Wales

No. 74. Sir Thomas Overbury

No. 114. Dr. Richard Tomlins

No. 127. Sir Kenelm Digby

Bust, three-quarters to l.; black skull cap; grey hair, moustache and short white beard; manifold pleated ruff with cords hanging; black dress; dark background; in front of the figure is a tablet on which these lines are written:—

HIC OCULOS SIMILES VULTUSQ., HIC ORA TUERI
POTERIS, NEC ULTRA HAEC ARTIFEX QUIVIT MANUS.
ANNALES, IPSUM, CELEBRISQ. BRITANNIA MONSTRANT
PERENNIORA SAXO & AERE MNHMATA.
QUISQUIS & HISTORIAE CATHEDRAM CONSCENDERIT, ESTO
BENIGNITATIS USQUE MONUMENTUM LOQUAX

Below is inscribed

DEGOREUS WHEAR PRIM. HIST. PR. P. E. POSUIT.
MARCUS GHEERAEDTS PINXIT

Above, GULIELM. CAMDEN. CLARENTI. PRAELECTURAE HISTORIAE FUNDATOR MUNIFIC., with shield of arms and motto.

On the frame is a chronogram giving the date of Camden's death.[1]

Given to the University by Degory Whear, Principal of Gloucester Hall, the first Camden Professor, 1622–47; the portrait was first hung in the History school, 'over the Pew wherein the Professor reads.' It was, in 1796, 'enclosed in shuttings,' and surmounted by another chronogram giving the date of the foundation of the Lecture.[1]

Exhibition of National Portraits, 1866, No. 473; Tudor Exhibition, 1890, No. 461; Oxford Exhibition of Historical Portraits, 1904, No. 124.

81 THOMAS WHITE

Copy by 'Green Junior'.

B. 1550 (?); educated at Magdalen Hall; D.D. 1585; Canon of St. Pauls, 1588, of Christ Church, 1591, of Windsor, 1593; Founder among other benefactions of Sion College and of White's professorship of Moral Philosophy; d. 1624.

Bust, very slightly to l., looking at the spectator; close-fitting black cap almost covering all hair; short brown beard and moustache; close pleated ruff; black dress with high sleeves. Canvas $29\frac{1}{4} \times 24\frac{1}{4}$ in. [286.]

Given to the University by Dr. Derham, President of St. John's College, in 1750, as 'a copy by Green, Junior'.

The identity of this portrait is now established by comparison with one of Thomas White at Sion College. That is a three-quarters length seated figure, holding fringed gloves and a book with clasps; the head, beard, cap and ruff, however, are exact. There

[1] Printed in Gutch, p. 879.

is another similar picture in the Council Chamber at Bristol. Dr. Derham was, no doubt, through the Merchant Taylors, officially connected with White's Foundation,—and that he was specially interested in pictures is proved by his care of the collection at St. John's College.

'Mr. Green the Painter' occurs constantly in the Vice-Chancellor's accounts from 1737 onwards as designer or engraver of the University Almanack. Several members of the family were employed, and John Green who engraved some portraits, among others one of William Derham, Canon of Windsor, the father of the President of St. John's, is probably the painter here called Green Junior.

82 KING JAMES I[1]

B. 1566; s. of Mary Queen of Scots and Henry Stewart, Earl of Darnley; succeeded to the English throne, 1603; visited Oxford and the Library in August 1605, and August 1614; d. 1625.

Bust, almost facing the spectator; brown hair, grey moustache and short beard, the chin bare; black hat with two gold buckles; full lace-edged ruff; orange-tawny doublet with jewelled buttons; blue ribbon of the order of the Garter with the lesser George. Canvas $25 \times 18\frac{3}{4}$ in. [181.]

Given to the University by Humphrey Bartholomew, of University College, in 1741.

83 LANCELOT ANDREWES

B. 1555; Fellow and then Master of Pembroke Hall, Cambridge; Dean of Westminster, 1601; Bishop of Chichester, 1605, of Ely, 1609, and of Winchester, 1619; d. 1626.

Bust, very slightly to r.; black cap with ear-flaps, grey moustache and thin tuft on chin; white ruff; rochet and black chimere. Canvas $19 \times 15\frac{3}{4}$ in. [29.]

Given to the University, according to the Register of Benefactions, by John Lamphire, M.D., Principal of Hart Hall, in 1675.

A note of the various effects received from Dr. Baylie by Vice-Chancellor Blandford, upon taking office in 1662, includes 'Bp. Andrew's picture'.

84 THE SAME

Half length, to r., looking downwards with eyes almost closed;

[1] The statue on the Schools' Tower put up, gilt, in 1619, was entirely re-made about 1878. Cf. Gutch, ii. 793; *Annals*, i. 353.

white moustache and narrow tuft on chin; black cap with ear-flaps; close white ruff; rochet; black chimere; inscribed above, LANC. ANDREWS EPISC. WINTONIENSIS, and below, IONATH. ANDREWS E COM. WIGORN D.D. Canvas 26 × 21 in. [42.]

Engraved by T. Tuck for G. P. Harding's *Portraits of the Deans of Westminster.*

Jonathan Andrews, donor of the portrait, has not so far been traced.

85 PIETRO PAOLO SARPI

B. 1552 in Venice; entered the order of *Servites*, 1565; opposed the policy of the Council of Trent; Counsellor in Theology and Jurisprudence to the Republic of Venice, 1607; attacked and wounded by adherents of the Papal party, Oct. 5, 1607; d. 1623.

Half length, to r., the head turned three-quarters towards the spectator; grey hair, moustache and short narrow tuft on chin, black circular patch on r. cheek close by the ear; small white collar and wristband; black gown; the r. hand holds a pen; inscribed PAULUS SARPIUS VENET[US], CONCILII TRIDENTINI EVISCERATOR. Canvas 30 × 25 in. [249.]

In the Register of Benefactions, under the year 1675, the gift of this portrait by Dr. John Lamphire, Principal of Hart Hall and Camden Professor of History, is recorded, 'Dono dedit Pauli Sarpii Veneti Servitae Picturam talem quam Originalem seu Archetypon vocamus.'

A portrait apparently very similar to this was sent from Venice by Sir Henry Wotton as a present to Dr. Samuel Collins, Provost of King's College, Cambridge, in 1638. Wotton describes it as 'a true picture . . which was first taken by a painter whom I sent to him from my house, then neighbouring his monastery—' probably in 1607, in which year two pictures are mentioned in his correspondence, one in September, the other, with the scar, in December. Wotton himself invented the title.[1]

A similar picture without the inscription is in the possession of Mr. Witchell at Derby, reproduced in the *Connoisseur* for May 1910.

[1] See for more details concerning Sarpi's portraits L. Pearsall Smith, *Life and Letters of Sir Henry Wotton*, appendix, and *Notes and Queries*, tenth Ser., iii. 201 and ix. 172. Mr. Pearsall Smith has suggested that the painter alluded to by Wotton may possibly be his secretary Bilford, who was recommended to Prince Henry as a portrait-painter in 1611.—*Life and Letters*, i. 118, 119, and Calendar of Venetian State Papers under Aug. 25, 1607.

86 JOHN SPEED

B. 1552 (?); historian and antiquary; foundation member of the Society of Antiquaries; published *History of Great Britain*, 1611; d. 1629.

Bust, very slightly to r.; black broad-brimmed high-crowned hat; short white beard and moustache; white manifold ruff; open beneath the chin, black gown and fur tippet; inscribed IO SPEED; painted in an oval spandrel. Canvas 30 × 25 in. [402.]

In Wood's manuscript list, 1679.

Apparently a copy of the head from a three-quarters length memorial portrait engraved by Solomon Savery, where Speed is sitting to r. at a table, holding compasses in l. hand, the r. resting on the arm of his wooden arm-chair. The print is inscribed with a record of his attainments and the date of his death, July 28, 1629. It is prefixed to the third edition of Speed's *History of England*, 1632.

87 RICHARD WIGHTWICK *W. Sonmans.*

B. 1547 (?); educated at Balliol College; M.A. 1583; Rector of Albury, Oxon., 1595, and East Ilsley, Berks., 1607; a benefactor of Abingdon School; one of the Founders of Pembroke College, 1624; d. 1629.

Three-quarters length, standing to l., the head turned towards the spectator; black skull-cap; white beard and moustache; very small ruff and cuffs; black gown; his l. hand touches breast, his r. holds book on table; shields of arms above, to l. of Pembroke College, to r. of Whitewick of Marleston; dark background. Canvas 47 × 36. [358.]

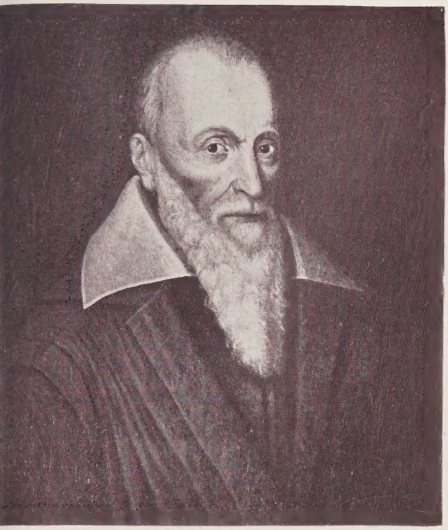
One of the series of Founders painted in 1670. (See note to No. 1.)

88 THOMAS JAMES

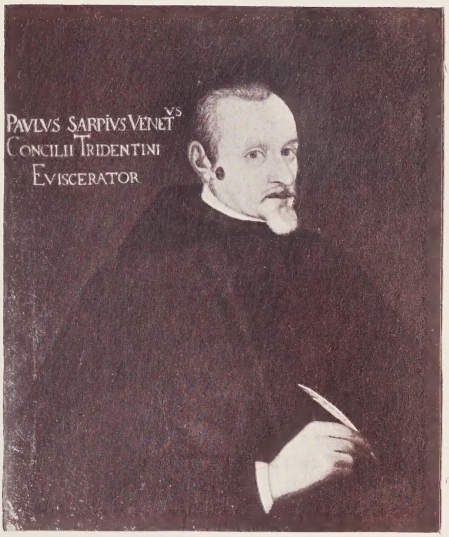
Attributed to Gilbert Jackson.

B. 1573 (?); Fellow of New College, 1593; a collector and cataloguer of MSS., appointed first Librarian of the Bodleian by the Founder, 1602–20; D.D. 1614; produced the first Catalogue, 1605; d. 1629.

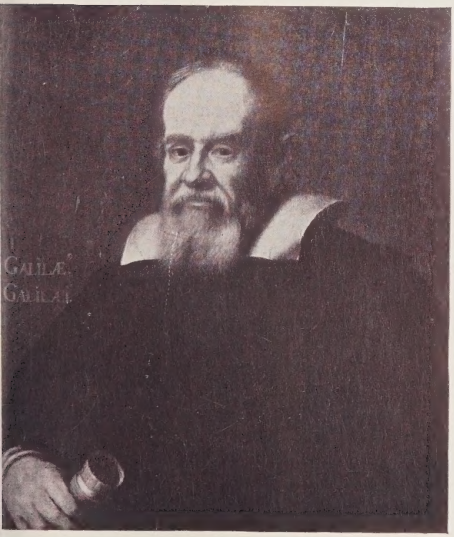
Three-quarters length, standing almost facing the spectator; black cap with ear-flaps; grey beard and moustache; small white ruff; black gown; white cuffs; the l. hand raises small red-covered book, the r. hangs by side holding gloves; inscribed below: D. THOMAS JAMES S. T. P. PROTOBIBLIOTHECARIUS PRIMUS POST 20 ANNOS OFFICIUM SPONTE DEPOSUIT MENSE MAIO MDCXX. Canvas 47 × 37 in. [330.] In Hearne's manuscript list, 1705.



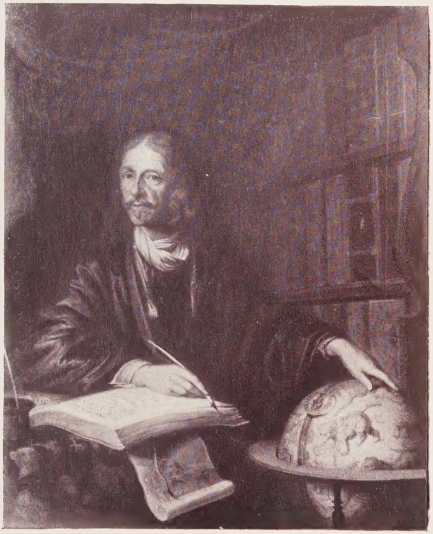
No. 63. Scaliger



No. 85. Paolo Sarpi



No. 99. Galileo



No. 164. Hevelius

No. 93. Earl of Pembroke

89 WILLIAM HERBERT, EARL OF PEMBROKE

B. 1580; eldest son of Henry Herbert, second earl, and Mary Sidney; educated at New College; succeeded as third earl, 1601; K.G. 1603; with the King in Oxford, 1605; Lord Chamberlain, 1615; Chancellor of the University, 1617; Benefactor to the Bodleian Library; gave his name to Pembroke College; d. 1630.

Whole length, standing three-quarters to r.; dark brown hair, moustache and peaked beard; deep falling ruff; black cloak, doublet, breeches, and stockings; gold sword-belt; buff shoes with large black rosettes; an oval gold ornament (probably the lesser George of the Garter) is suspended from a green ribbon round his neck; his r. hand holds chamberlain's wand, his l. gloves; hat on table to r.; red curtain background. Canvas 86 × 50 in. [103.]

In the possession of the University before 1705.[1]

Sir George Scharf notes a similar picture at Hardwick.

Oxford Exhibition of Historical Portraits, 1905, No. 2.

90 THE SAME

Hubert Le Sueur.

Statue, bronze, whole length, life size; the head turned slightly to r.; short hair; pointed beard and moustache; deep lace-edged collar; cuirass, the metal plates chased in a running arabesque design; thigh armour in front, strapped on over full breeches; high boots and spurs, the wheel however missing; double sword-belt; scarf over r. shoulder; Garter on knee; the r. hand extended holds baton; the l. on hip.

Marble pedestal inscribed: GULIELMUS PEMBROCHIAE COMES REGNANTIBUS JACOBO ET CAROLO PRIMIS HOSPITII REGII CAMERARIUS ET SENESCHALLUS ACADEMIAE OXONIENSIS CANCELLARIUS MUNIFICENTISSIMUS.

HANC PATRUI SUI MAGNI EFFIGIEM AD FORMAM QUAM FINXIT PETRUS PAULUS RUBENS AERE FUSO EXPRESSAM ACADEMIAE OXONIENSIS D.D.
THOMAS PEMBROCHIAE ET MONTGOM.
COMES HONORUM ET VIRTUTUM HAERES
A.D. M DCC XXIII

This statue was made from the design of Rubens for the Earl of Pembroke, and was originally placed in the outer court at Wilton. The story of its removal to Oxford in 1723 is told in a footnote to a Poem on the Bodleian Library by John Walters of Jesus College,

[1] Perhaps an early nineteenth-century copy of an older picture.

published in 1780. It rests, the author declares, on nothing but report, but may well be true; it is as follows: 'Two gentlemen of rank in the University dined at Lord Pembroke's. The earl was assiduous in shewing them the curiosities of Wilton-house. This statue of his great ancestor was then of the number. The noble owner hinted to them his intention of sending it a present to Oxford. One of the doctors,.. willing to confirm his lordship in so generous a design, proposed to carry the head, which is taken off and fastened on at pleasure, with them in the chariot lest it should be injured by a rougher mode of conveyance. Accordingly the head set out that very day for Oxford, where it was soon after joined by its *corps de reserve*.'

The figure has since stood under the tower built by the third Earl, and is said to weigh 1,600 lb.[1]

The Vice-Chancellor's accounts for 1723 show two items:

Paid expenses about Lord Pembroke's statue	£4 16
Paid for iron worke round the Earle of Pembroke's statue	£3 2 6

91 THE SAME

H. le Sueur.

Terra cotta head, gilt; short hair, moustache and pointed beard.

92 FREDERICK V, ELECTOR PALATINE KING OF BOHEMIA

Dindorf.

B. 1596; son of Frederick and Louisa Juliana, daughter of William, Prince of Orange; K.G. 1612; m. Elizabeth, daughter of King James I, 1613; elected King of Bohemia, 1619; d. 1632.

Bust, slightly to r.; dark hair, slight moustache; narrow pointed beard; lace-edged falling ruff; in armour studded with gold rivets; light blue ribbon of the Garter across breast; dark background. Panel 23 × 18 in. [422.]

Bequeathed by Dr. Rawlinson in 1755, and placed in the Library in 1757. (*Now placed with the Sutherland Collection.*)

93 THOMAS ALLEN

Copy by George Huddesford.

B. 1542 (?); Fellow of Trinity College, 1565; migrated to Gloucester Hall; a distinguished mathematician, antiquary, and collector; part of his library passed to the Bodleian; d. 1632.

[1] See also Hearne's Collections, viii. 67–8.

Bust, slightly to r.; bald head, white beard and moustache; large white pleated ruff; black dress buttoned down the front; inscribed [AETA]TIS 87, 1633. Pastel 20 × 16 in. [30.]

A paper pasted on the back of frame bears the inscription: 'E Tab in Aedibus Praesidentis Coll: Trin: Creta, delineavit Geo: Huddesford, Coll: Nov: So: Anno Dom. 1770, who gave it to the University in that year.

Aubrey (*Lives*, i. 27) states that the original portrait was painted at the request of Dr. Kettel, President of Trinity College, 1599–1643.

94 RICHARD WESTON, EARL OF PORTLAND.

B. 1577; knighted, 1603; employed on diplomatic missions on behalf of the Palatinate, 1620; Chancellor of the Exchequer, 1621; Lord High Treasurer, 1628; K.G. 1630; created Earl of Portland, 1633; d. 1635.

Bust, slightly to r.; very fat face; short, fair curly hair; moustache and pointed beard; full ruff; brown dress over red under-garment, which shows in a triangle below the ruff; Garter ribbon hanging round neck, the badge not seen. Canvas 20 × 16 in. [41.]

Given to the University by John Peirce of Denton near Cuddesdon, who died Nov. 18, 1670.

This portrait has previously been called Jerome Weston, the son of Richard. But his face, though bearing a strong resemblance to his father, is rather more finely cut, and the growth of the moustache according to engraved portraits of him is different. No. 94 resembles the head in the three-quarters length engraved for Harding, 'after the original by Vandyke in the collection of the Earl of Verulam.' Richard Weston, moreover, but not Jerome, was a K.G. The head is rightly named in a manuscript list of Dr. Ducarel's written in 1740.[1]

95 RICHARD SIBBES

B. 1577; Scholar and Fellow of St. John's College, Cambridge; M.A. 1602; Master of St. Catherine's Hall, 1626; D.D.; author of *Meditations*; d. 1635.

Half length, almost facing the spectator; conical black cap turned up round the edge with white pointed lace; dark hair, grey moustache and pointed beard; square falling collar, turned-back

[1] MS. Gough, Misc. Antiq. 3.

cuffs; black dress; the r. hand holds small red book, a finger between the leaves; painted in an oval spandrel. Canvas 30 × 25 in. [244.]

In the Gallery in 1806.

A similar head, but in a ruff, was engraved by Wil. Marshall, about 1634.

96 BEN JONSON[1]

B. 1573; educated at St. John's College, Cambridge; M.A. Oxford, 1619; the dramatist; d. 1637.

Bust, facing the spectator; dark hair, brown moustache and closely cropped beard; white collar; black doublet. Canvas oval 29 × 24 in. [134.]

Given to the University by Dr. George Clarke in 1732. The portrait, originally a head only, has been enlarged to its present dimensions.

Engraved in a round and sold by Thomas Bakewell.

97 SIR HENRY WOTTON

B. 1568; educated at New College, 1584; knighted, 1604; Ambassador to Venice and employed on diplomatic missions, 1604–24; Provost of Eton, 1624; d. 1639.

Half length, standing three-quarters to r.; grey hair, light brown moustache and short beard; pleated ruff; black dress and cloak lined with brown fur; his l. hand holds a fold of his cloak, his r. a book resting on a table to l.; dark background; inscribed AETATIS SUAE 52 A° 1620. Canvas 39 × 32½ in. [223.]

Given to the University by Edward Stanley, 1780, and at that time attributed to Alessandro Varotari (b. 1590; worked in Venice, 1614; d. 1650).[2]

Engraved in Lodge's *Portraits*, v, No. 93.

Oxford Exhibition of Historical Portraits, 1905, No. 18*.

98 THOMAS WENTWORTH, EARL OF STRAFFORD

After Sir A. Vandyck.

B. 1593; educated at St. John's College, Cambridge; knighted, 1611; created Viscount Wentworth, 1628; Lord Lieutenant of

[1] In Gutch's *Catalogue* two portraits of Jonson are enumerated; the other is described 'as Ben. Johnson the Comedian: . . . Kit Kat'; one was in the Ashmolean Museum in 1722.

[2] Public Orator's speech on presenting Edward Stanley for the hon. degree of D.C.L., preserved in the Archives.

No. 108. Charles I

Ireland and Earl of Strafford, 1640; for a time chief adviser to Charles I; attainted by the Parliament, and executed, 1641.

Three-quarters length, standing three-quarters to l.; short dark hair, brown moustache and tuft on chin; white collar; in full armour; the l. hand rests on hilt of sword, the r. holds baton; dull red curtain background. Canvas 50 × 40 in. [123.]

A tablet on the frame is inscribed THO^{S} EARLE OF STRAFFORD L^{D} LIEUTENANT OF IRELAND. D. D. HEN. CHEERE, STATUAR: 1734.

The Vice-Chancellor's accounts for 1734 show an item 'Paid for a frame for Lord Strafford's Picture and carriage, £5 . 10'.

It appears to be based upon the portrait with a dog by Van Dyck in the possession of Earl Fitzwilliam. The accessories are different.

99 GALILEO

B. 1564 at Pisa; spent his life in scientific, and especially in astronomical, study and discovery; the champion of the Copernican system; d. at Ascetri, 1642.

Half length, slightly to l.; face deeply lined; grey hair, moustache and beard; square white collar, white cuffs; dark dress; his r. hand grasps end of a telescope; inscribed to l., GALILÆ^{O} GALILÆI. Canvas 30 × 25 in. [210.]

A version of the portrait of which another was engraved by Pietro Bottellini, marked 'Passignano dipinse — Il quadro originale essiste nella galleria di S.A. Principe Poniatowski'.

This portrait was sent expressly from Italy and given to the University in April 1661, by Vincenzio Viviani, who at the ag of eighteen in 1639 came to live with Galileo and remained with him till the end, 'the last disciple and biographer of the master.' He erected the first public monument to him in 1693, and left by will money and directions for raising the tomb in Sante Croce, Florence. Viviani d. 1703.

Engraved by Thomas Bakewell.

100 JOHN BAINBRIDGE

B. 1582; educated at Emmanuel College; M.D. 1614; first Savilian Professor of Astronomy at Oxford, 1621; d. 1643.

Half length, to r.; long fair hair falling over shoulders and forehead; grey moustache, and short beard; lace-edged wide collar and turned-back cuffs; doctor's black gown; his r. hand holds small volume, the cover sprinkled with stars, a forefinger between the leaves. Canvas 30 × 25 in. [236.]

Bequeathed to the University by the subject, and received in 1648.

101 LUCIUS CARY, VISCOUNT FALKLAND

B. 1610 (?); educated at Trinity College, Dublin; Viscount Falkland, 1633; Secretary of State, 1642; made his house at Great Tew a resort of lettered and learned men, especially from Oxford; sought death fighting on the royalist side at the first Battle of Newbury, 1643.

Half length, slightly to r.; fair hair falling to shoulders, very slight moustache; falling collar with tassels; black dress; his l. hand spread open on his breast; dark background. Canvas 29½ × 24½ in. [130.]

This portrait is probably the one formerly thought to be that of Edward Benlowes[1] mentioned in Wood's manuscript list of pictures in the Gallery in 1679. The identification with Falkland is due to Mr. T. W. Jackson, and is based upon the likeness between it and that owned by Lord Arundell of Wardour.

Oxford Exhibition of Historical Portraits, 1905, No. 31*.

102 UNKNOWN CAVALIER

School of Sir Anthony Van Dyck.

Bust, three-quarters to r.; fair hair, falling over shoulders; slight moustache; broad lace collar; black dress slashed with white; dark background. Canvas 29 × 24 in. [171.]

Oxford Exhibition of Historical Portraits, 1905, No. 131*.

Many names have been suggested for this portrait. To the present cataloguer it seems to bear most resemblance to one of Henry Jermyn, Earl of St. Albans, painted as a young man and ascribed to Van Dyck, at Rushbrooke.[2] In the general character of the face, the features, growth of hair, and in the dress, there are points of likeness; but the Rushbrooke picture exhibits a man certainly some years younger than the Bodleian head. This is probably the portrait bought with one of Elizabeth, Princess Palatine, for 9/-, at Thomas Rawlinson's sale in 1734,[3] and given to the Gallery by Dr. Rawlinson in that year as one of Lucius Cary,

[1] The portrait of Benlowes in the library of St. John's College, Cambridge, is difficult to examine, but the engraved head prefixed to his poems, though showing some resemblances, is very distinctly a different person from No. 101. The Cambridge picture is stated to be signed and dated, S. Walter, 1650.

[2] Reproduced as the frontispiece to the *History of St. James's Square*, by A. I. Dasent, 1895. I owe this suggestion to Mr. T. W. Jackson.

[3] Rawl. MS. C. 937, fol. 100, and Catalogue of Sales, *Crynes*, 808.

Lord Falkland—the identity being no doubt based upon the similarity it displays, especially in the slashed dress, with the Falkland in the Clarendon Gallery.

103 WILLIAM LAUD

? H. Le Sueur.

B. 1573; Fellow of St. John's College, 1593; President, 1611; Bishop of London, 1628; Archbishop of Canterbury, 1633; Chancellor of the University, 1630–41; codified the Statutes of the University, 1636; beheaded, 1645.

Terra-cotta head, gilt; shortish hair, moustache, and pointed tuft on chin.

The Vice-Chancellor's accounts for 1734 show an item 'paid for two Bustos of Abp. Laud, £2 . 10'.

A similar head, lead, gilt, is in the Library of St. John's College, dated 1635.

104 THE SAME

Copy from Sir Anthony Van Dyck.

Three-quarters length, standing slightly to l.; grey hair, moustache and tuft on chin; black square cap; narrow pleated ruff; rochet and black chimere; his r. hand rests on a pedestal, his l. at his side; architectural and curtain background, inscribed with name and titles of subject and EX DONO NEPOTIS SUI D. JÕHIS ROBINSON EQUITIS ET BARONETTI ET TURRIS REGALIS LONDINEÑIS LOCUM TENENTIS 1674. Canvas 51 × 39½ in. [77.]

In the accounts for 1674 occurs a payment 'to Dr. Yate for the case and portage' of this picture, 11/-.

Oxford Exhibition of Historical Portraits, 1905, No. 36.

105 THE SAME

Bust, almost facing the spectator; black cap, white hair; grey moustache and tuft on chin; black chimere over rochet, with a frill round the neck held in by a black band. Panel 11½ × 9¾ in. [325.]

106 FREDERICK HENRY, PRINCE OF ORANGE NASSAU

B. 1584 at Delft, son of William I of Orange Nassau and Louise de Coligny; grandfather of William III of England, stadtholder, 1625, in succession to Prince Maurice; d. 1647.

Bust, to r., the head turned three-quarters towards the spectator; dark curly hair; slight grey moustache, and tuft on chin; white collar with broad edging of lace; in full armour studded with gold rivets; red sash, worked with a floral pattern in silver and with a silver edging, passing over the r. shoulder. Panel 17 × 12 in. [35.]

Formerly called Maurice of Nassau and given as such to the University by Dr. Rawlinson in 1750.

A somewhat similar portrait but less aged, by J. A. Ravesteyn, is at Longford Castle. Another with the name appeared at Messrs. Shepherds' in 1910.

107 UNKNOWN MAN. ?PATRICK RUTHVEN

Bust, three-quarters to r., the head turned three-quarters towards the spectator; long greyish hair covering the ears, a thin lock falling forward over the brow; grey moustache, the ends turned up, and narrow tuft on chin; broad lace collar; in steel armour with gold rivets; wide red sash, embroidered and fringed with silver, across breast from r. shoulder. Panel 17 × 13½ in. [37.]

This portrait has been given the name of Patrick Ruthven, Earl of Brentford, which appears in Hearne's manuscript list of 1705. But it does not much resemble either engravings of that personage or the contemporary whole-length painting, dated 1623, at Skokloster Castle in Sweden, of which Dr. Cederström has been kind enough to provide a photograph, and which he has compared with a photograph of No. 107. On the other hand a comparison with No. 106 reveals a great similarity in size, handling, and costume, which suggests that it is a fellow portrait to that of Frederick Henry—perhaps a brother general. It may have been bought by Dr. Rawlinson with No. 106, and have come to the Gallery unidentified after his death. If this surmise is correct the portrait of Ruthven must have perished. Hearne and Gutch record a long inscription upon it which is nowhere to be found now.

108 KING CHARLES I

Ascribed to Hubert le Sueur.

B. 1600, second son of King James I and Anne of Denmark; succeeded to the throne, 1625; married Henrietta Maria of France, 1625; visited Oxford, 1636; occupied the city, 1642–6; beheaded, 1649.

Bronze bust, the head facing the spectator; long hair; moustache

and pointed beard; deep turned-down collar; in armour, lion heads on each shoulder; Garter ribbon in *écharpe* over l. shoulder from which hangs the lesser George; on low pedestal of black marble.

Given to the University by Archbishop Laud in 1636, when 'Mr. Edgerlie the carrier' was paid £2 . 5 . 2 for bringing 'my Lord of Cant. his bookes, coynes and the King's Statua'. In the Vice-Chancellor's accounts for 1641 occurs the entry 'To Mr. Jackson for makeing the nest of the King's picture in the Librarie, £6'. Again in 1661 £1 . 12 . 6 was paid 'for polishing ye rust from ye King's Picture and setting it up againe in the Librarie'. In August 1636 the Public Orator thanked the King for the recently revised statutes, endowments, and for the gift of the King's Statue to the University by Archbishop Laud'.

In a bill of Hubert Le Sueur assigned to 1636, after several items concerning 'his majesty's image' is the following which may refer to this bust: 'For reforming a brass head and making for it a foot of black marble . . .' (signed) Praxiteles; Le Sueur.[1]

In Loggan's print of the Arts end of the Bodleian published, 1674, this bust is to be seen at the entrance of Duke Humphrey's Library; the one of Bodley is perhaps faintly indicated but not as now opposite that of the King.

109 THE SAME

After Sir A. Van Dyck.

Bust, to r.; long dark hair, moustache and slight pointed beard; white collar; in armour, the lesser George upon a chain round neck. Panel $11\frac{1}{2} \times 9\frac{1}{4}$ in. [36.]

Probably the portrait bequeathed by Dr. Rawlinson in 1755, described in Register C as a small picture.

110 THE SAME

After Sir A. Van Dyck.

Bust, slightly to r.; long dark hair, moustache and pointed beard; white collar; in armour; the lesser George hangs from a gold chain round neck. Canvas 24 × 20 in. [178.]

Probably the portrait, with those of Queen Henrietta Maria and Prince Henry of Wales, given by Humphrey Bartholomew of University College, in 1741.

[1] *Calendar of State Papers, Domestic*, 1636-7, p. 325. A marble bust inscribed Hubertus Le Sueur Faciebat. 1631 at the Victoria and Albert Museum, seems to be the original upon which No. 108 and a similar one at the National Portrait Gallery are based.

111 THE SAME

Copy by Maria Prince after Van Dyck.

Bust, in profile to r.; long brown hair falling over shoulders, moustache, narrow beard; broad white lace collar, blue dress; gilt background. With verses in gold from St. Matthew xii and Lament. v. 16 underneath the portrait. Pastel 14 × 10. [371.]

Given to the University by Miss Maria Prince in 1722 'a seipsa siccis (uti loquuntur) coloribus depictas', with a companion head of Christ.

112 HUGO GROTIUS (?)

Jan. Anth. Ravesteyn.

B. 1583 at Delft; educated at the University of Leyden; began his scholar's life by editing Martianus Capella at 17; appointed Historiographer to the United Provinces, 1603; visited England, 1613; imprisoned for opposition to Prince Maurice, 1618; escaped and lived in the Spanish Netherlands, Paris, and Sweden; d. 1645.

Bust, to r.; the head turned three-quarters to l.; brown hair touched with grey; slight brown moustache and beard; brown and gold dress; inscribed HUGO GROTIUS SYNDICUS ROTHEROD . . . MENSIS. Panel 18 × 14 in. [32.]

Given to the University by Dr. Walter Charleton in 1674. The gift is recorded in the Register of Benefactions as follows: 'Gualterus Charleton M.D. Collegii Medicorum Lond. Socius et Serenissimi Caroli 2. Medicus Ordinarius, Clarissimi viri Hugonis Grotii Picturam Hugonis ipsius jussu (cùm Legatione ad Car. I fungeretur) delineatam in gratiam D. Theodori Mayerni Equitis et dicti Regis Archiatrorum Comitis, almae Matri suae Academiae Oxoniensi in Bibliothecā Publicā Bodleianā asservandam dono dedit.'

Dr. Riemsdijk ascribes this painting to J. A. Ravesteyn; he is of opinion that neither this nor the other portrait No. 113, hitherto called Grotius, represents the great scholar. Dr. Hofstede de Groot, however, thinks that this panel is correctly described.

113 UNKNOWN MAN, CALLED HUGO GROTIUS

Bust, to l.; the head turned three-quarters towards the spectator; brown hair; small pointed beard and moustache; white pleated

ruff; dark dress; inscribed to r. HUGO GROTIUS Canvas, oval, $22\frac{1}{2} \times 17\frac{1}{4}$ in. [31.]

Given to the University by Dr. George Clarke in 1727 and entered in the Register of Benefactions as 'manu inclytissimi Pictoris Miereveld adumbratum'.

114 RICHARD TOMLINS

Marcus Gheeraerts.

B. 1564 (?); described in documents preserved in the University Archives sometimes as 'of Westminster, gent.', but in 1628 'of Richmond Surrey Esq.'; founded the Anatomy lecture in the University, 1623, and further endowed it in 1638; benefactor to Richmond by will dated March 23, 1649; d. (?) 1650.

Three-quarters length, standing to r.; white and gold embroidered skull cap; slight white pointed beard and moustache; white manifold ruff with two tassels; white cuffs; black doublet and trunk hose; the l. hand hanging by side holds gold-embroidered gloves; the r. arm rests on pale red velvet-covered table, on which lies his high-crowned black hat; above to r., shield of arms; inscribed above, RIC TOMLYNS ARMIG., and below ANNO DOM. 1628 AETATIS SUAE 64; pale red silk curtain to l. Panel 44 x 33 in. [67.]

On the black frame are the words PII FUNDATORIS EFFIGIES VIVA: DOMINE COGNOVISTI ME. PSAL. 139.

This portrait, no doubt a bequest, first appears in the Catalogue of 1759. Sir G. Scharf notes it as a good specimen of Gheeraerts' work.

115 FRANCIS LORD COTTINGTON

After P. van Somer.[1]

B. 1578 (?); Chancellor of the Exchequer, 1629; Ambassador to Spain, 1629–31; created Baron Cottington, 1631; joined Charles I at Oxford, 1643; d. 1652.

Bust, facing the spectator; brown hair, moustache and pointed beard; falling lace-edged ruff; dark dress; red curtain background. Panel $17\frac{1}{4} \times 12$ in. [38.]

In the gallery in 1759.

This appears to have been cut down from a larger picture, but is described as 'a Head' by Gutch in 1795.

[1] This head somewhat resembles the whole-length portrait by Van Somer, but in that picture the growth of hair is different, and a square collar is worn, not a ruff.

116 JOHN ROUSE

B. 1574; educated at Balliol College; Fellow of Oriel College, 1600; Bodley's Librarian, 1620; refused to lend books to Charles I; resisted the Parliamentarian Vice-Chancellor who desired to pillage Sir Thomas Bodley's chest in 1648; a friend of Milton; d. 1652.

Three-quarters length, standing three-quarters to r.; fair hair, slight moustache and small pointed beard; square collar with hanging tassels and turned-back white cuffs; black dress; the l. hand holds scroll; the r. a book, the arm resting on folio volume on red covered table; inscribed below: D. JOHANNES ROUSE A.M. PROTOBIBLIOTHECARIUS ELECTUS MENSE MAIO MDCXX OBIIT MENSE APRILE MDCLII. 47 × 37 in. [329.]

No. 35 in Hearne's manuscript list of 1705.

117 JOHN TAYLOR *John Taylor.*

B. 1580; served in the navy, 1596; afterwards a Thames waterman, and wrote squibs and verses on the royalist side; visited the Court of Bohemia, 1620, Oxford, 1625 and 1642; known as 'The Water Poet'; d. 1653.

Bust, facing the spectator, the head turned slightly to l.; grey hair falling to shoulders, moustache and tuft on chin; black skull-cap; falling collar; black dress; dark brown background; signed JOH. TAYLOR PINXIT 1655. Canvas 29 × 23½ in. [145.]

A posthumous portrait given to the University by the painter, who was a nephew of the subject, with his own picture.

Engraved for Harding's *Biographical Mirrour*, 1796, ii. 20.

Exhibition of National Portraits, 1866, No. 758; Oxford Exhibition of Historical Portraits, 1905, No. 56.

118 JOHN SELDEN

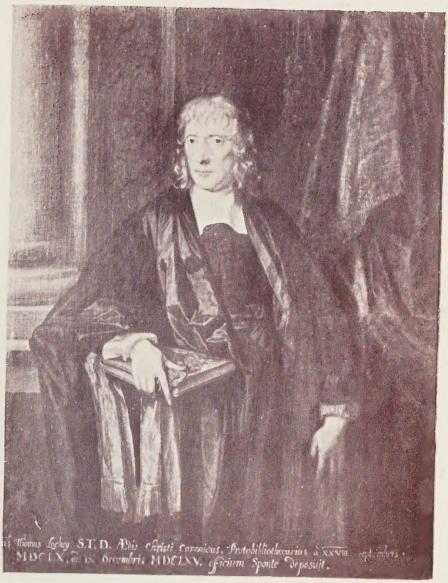
Ascribed to Sir P. Lely.

B. 1584; educated at Hart Hall; M.P. for the University in the Long Parliament; member of the Committee to hear appeals from the Parliamentary Visitors; a great scholar and writer on legal, historical, classical, and oriental subjects; benefactor to the Bodleian Library; d. 1654.

Three-quarters length, seated three-quarters to r.; brown hair falling to shoulders; slight moustache; falling collar; dark drapery over black dress; white shirt showing at wrists; both hands before him; dark background. Canvas 40½ × 30½ in. [372.]

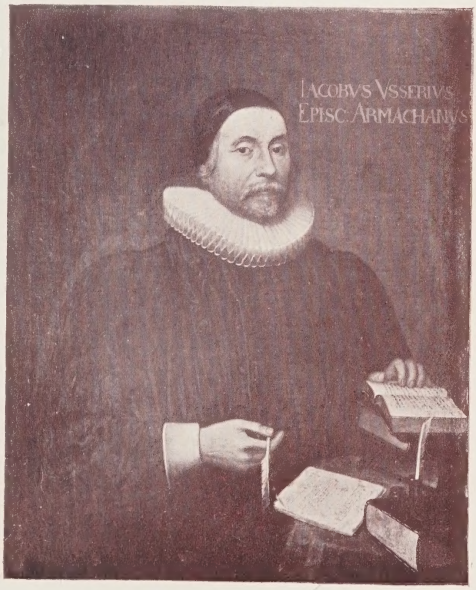
Concerning this portrait Hearne writes, May 17, 1708: 'Yesterday was placed in the Publick Library an excell^t Picture of Mr. Selden,

No. 88. Dr. Thomas James


Thomas Lockey S.T.D. Hvius ecclesiæ Canonicus, Protobibliothecarius a XXVII septembris
MDCLX, ad IX Decembris MDCLXX, officium Sponte Deposuit.

No. 152. Dr. Thomas Lockey

No. 171. Dr. Thomas Barlow



No. 125. Archbishop Ussher

purchas'd by ye University : 'tis put in his Library and ye old one wch was there before is remov'd into ye Gallery.'

The Vice-Chancellor's accounts for this year show an item: 'Paid for Mr. Selden's Picture to put in ye Library £21 . 10.'

Engraved in Lodge's *Portraits*, vii, No. 126, and by Vertue in 1725.

Exhibition of National Portraits, 1866, No. 616; Oxford Exhibition of Historical Portraits, 1905, No. 55*.

119 THE SAME

Ascribed to Sir P. Lely.

Bust, to l., the head turned towards the spectator ; long curly brown hair; clean-shaven face ; crumpled collar ; dark dress. Canvas oval, in square frame, $22\frac{1}{2} \times 18$ in. [380.]

Gutch, in describing in 1795 the Selden end of the Library and the tablet recording his benefaction, adds 'near this inscription is the Portrait of Mr. Selden by Sir P. Lely, oval'.

Engraved by Faber.

120 THE SAME

Another copy of 119. Canvas oval $20\frac{1}{2} \times 16\frac{1}{4}$ in. [40.]

It is of this last version, probably, already referred to above, that Hearne writes in his List in 1708 : ''Twas lately removed into the Gallery out of that part of the Library where his Books are plac'd, and in the room of it is put another far better, drawn by Sir Peter Lilly.'[1]

121 JEAN LOUIS GUEZ DE BALZAC (?)

B. 1594 at Angoulême; man of letters ; member of the French Academy, 1634; d. 1654.

Bust, very slightly to r., the head leaning to r. and supported on the l. hand, the forefinger raised to the temple ; long brown hair falling over shoulders ; moustache and tuft on chin ; broad white collar and turned-back cuffs edged with lace ; dark fur-bordered dress ; ring on last finger of l. hand. Canvas 19×12 in. [39.]

In the Gallery before 1759. It is quite unlike a head of Balzac in Perrault's *Hommes Illustres*, 1696, engraved by Jacques Lubin.

[1] There is another type of portrait of Selden where the nose appears more aquiline and the face longer, which is represented by examples in the Ashmolean Museum and the National Portrait Gallery. The earliest engravings resemble this type. It is difficult, however, to disregard the authenticity of the Bodleian portraits. Cf. Hearne, *Collections*, ii. 109 and *Letter containing an account of some Antiquities between Windsor and Oxford*, 32.

122 PIERRE GASSENDI

B. 1595 at Champtercier in Provence; philosopher and astronomer; published *Institutio Astronomica*, 1647; d. in Paris, 1655.

Bust, three-quarters to l.; black skull cap; white hair; moustache and tuft on chin; white square collar with tassels; black gown. Oil painting on copper, $9 \times 6\frac{1}{2}$ in. [167.]

Bequeathed to the University by Dr. Rawlinson, and received in 1757.

123 SIR THEODORE TURQUET DE MAYERNE

J. Wollaston.

B. 1573 at Mayerne near Geneva; M.D. at Montpellier, 1597; came to England, 1603; Court physician; M.D. at Oxford, 1606; knighted, 1624; an original and learned writer on medical subjects; d. 1655.

Bust, three-quarters to l.; black skull cap; grey moustache and beard; white collar; dark velvet gown with gold frogs across chest; thick rope-like girdle round waist; painted in an oval spandrel; inscribed on back, J. W. 1734. Canvas 30×25 in. [250.]

Given to the University by Humphrey Bartholomew of University College in 1735; one of the series of eight doctors copied for the purpose, presented together. The head resembles the portrait in the collection of the Royal College of Physicians.

124 WILLIAM FREKE

B. 1605; educated at St. Mary Hall; 'in brotherly love he lived in inseparate property with his brother Rafe till death, being joint Lord with his brother Rafe of the mannour of Hannington . . . as left by his father S[r] Thomas.' He gave a collection of coins to the 'Schooles in Oxon'[1]; d. 1656.

Half length, to l., the head turned to the spectator; black hair curling to neck; thick moustache, slight tuft on lower lip; plain square collar with two small tassels; turned-back cuffs; dull green coat buttoned in front and covered with a pattern of black knots; outer sleeves of the same, showing full white sleeves beneath; from white string round neck hangs a jewel—a conical stone set in gold; inscribed to r. AETATIS 40, 1645. Canvas 32×26 in. [403.]

[1] See a Pedigree of the Freke family, begun by Ralph Freke, the brother of William, who died in 1684, aged 88, printed from a MS. in the possession of descendants, in the *Ancestor*, No. 10, pp. 179–213. For once Gutch errs in identifying this William Freke with a gentleman-commoner of Wadham. The portrait has long been anonymous.

A portrait of William Freke is mentioned by Wood hanging within the walls of the Tower near the inscription, now vanished, recording his gift of coins, which ran as follows: ARCHIVA NUMMARIA A RADULPHO & GULIELMO FREKE DE HANNINGTON IN AGRO WILTON (D. THOMAE, EQUITIS AURATI, FILIIS) NATIVITATE ET IN ACADEMIAM CHARITATE FRATRIBUS GERMANIS CONDITA AN D'NI 1657.

125 JAMES USSHER

William Fletcher.

B. 1581; educated at Trinity College, Dublin; Fellow, 1599; M.A., 1601; Chancellor of St. Patrick's, 1605; Archbishop of Armagh, 1625; Bishop of Carlisle, 1642; at Oxford, 1642–5; d. 1656.

Half length, seated three-quarters to r.; grey hair, moustache and slight beard; black skull-cap; pleated ruff; black dress; his r. hand holds a pen, his l. rests upon a pile of books which lie with an inkstand and papers on a table before him; greenish-grey background; inscribed IACOBUS VSSERIUS EPISC. ARMACHANUS, AETATIS SUAE 64. A. 1644. Canvas 36 × 30 in. [313.]

In the accounts of 1644–5 occurs the following entry, which refers to this portrait: 'To Horne, Executor of the last will and Testament of William Fletcher ye Painter, for my Lord Primate's Picture allow'd and agreed upon by Mr. Vice-Chanc. & all ye Curators at ye last Library accompts £2 . 0 . 0.'

Another note written by John Rous, Bodley's Librarian at the time, adds, 'The picture is in the closet, and yf I be not deceived is as good a piece for resemblance as hath ben made by any man. And that was the opinion of the 2 reverend Judges of Irland.'[1]

Oxford Exhibition of Historical Portraits, 1905, No. 58.

126 WILLIAM HARVEY

Ascribed to J. Wollaston.

B. 1578; studied at Caius College, Cambridge, and Padua; discovered the circulation of the blood; with Charles I at Oxford, M.D. 1642; Warden of Merton College, 1645; d. 1657.

Bust, three-quarters to l.; long grey hair, brushed back off forehead, grey moustache, and tuft on chin; face deeply lined; white collar with tassel; black gown; painted in an oval spandrel. Canvas 30 × 25 in. [215.]

Given to the University by Humphrey Bartholomew of University College in 1735, in his set of eight doctors.

This portrait is similar, but not exactly so, to a mezzotint by M^c^Ardell.

[1] See Dr. Macray's *Annals of the Bodleian Library*, p. 100 f.

127 SIR KENELM DIGBY

B. 1603; educated at Gloucester Hall and pupil of Thomas Allen; knighted, 1623; defeated, as a private adventurer, the French and Spanish fleet in 1628; Chancellor to Queen Henrietta Maria, 1644; F.R.S.; a scholar in many fields of learning; a collector of MSS.; benefactor to the Bodleian; d. 1665.

The younger portrait.

Half length, slightly to r.; short dark-brown bushy hair; slight moustache; broad lace collar with tassels; black and white slashed doublet with epaulettes, dark cape over the l. shoulder. Canvas 29 × 24 in. [124.]

The type of the miniature by Peter Oliver in the possession of Mr. Wingfield Digby.[1]

128 THE SAME

An older portrait.

Three-quarters length, three-quarters to l.; smooth lank brown hair; head partly bald; brown moustache and thin beard; narrow white collar and shirt cuffs; full dark cloak; the r. hand raised to chest; to l. an armillary sphere on a table. Canvas 44½ × 32½ in. [111.]

Resembles the portrait by Van Dyck in the possession of Lord Sackville. Engraved by R. Cooper; Lodge's *Portraits*, No. 136.

129 THE SAME

Another copy, with the sphere. Canvas 39 × 34 in. [404.] (*In Bodley MS. room.*)

130 THE SAME

Another very poor copy on a smaller scale, sphere not seen, inscribed KENELMUS DIGBEIUS EQUES AURATUS. Canvas 30 × 25 in. [310.]

It seems to be impossible to decide satisfactorily upon the provenance of these various portraits. One was given by the learned woollen-draper of London—the friend of Swift and Arbuthnot—William Pate, in 1692. This, described by Gutch as a half length by Van Dyck, was placed in the library. In 1760 a second portrait is mentioned among pictures in the Gallery. In 1780

[1] Plate VII of the Illustrated Edition of *Catalogue of the Burlington Fine Art Club Exhibition of Portrait Miniatures, 1889*. The companion portrait of Digby's wife is dated 1633.

Edward Stanley gave another, also dignified by the name of Van Dyck; and in Gutch's *Catalogue*, 1795, yet another copy is enumerated, by 'Gerard Zoust,' making four in all. Besides the Digby[1], Stanley presented two other portraits—the Wotton, and one of the three pictures of Erasmus, and the Register D. (p. 40) records the placing of these 'three fine pictures in the Gallery'. Dr. Macray considers the biggest of the four Digby canvases [No. 128] to be Stanley's gift. If this is a correct assumption, the portrait of him as a young man (No. 127) would have come to us from Pate, and this seems likely from the appearance and age of the picture. For many years its identity was lost sight of, and it was only recently re-established by Mr. T. W. Jackson.

131 JAMES SHIRLEY

B. 1596; educated at St. John's College, Oxford, and St. Catherine's Hall, Cambridge; lived in Ireland and London; poet and dramatist; d. 1666.

Three-quarters length, seated slightly to l. in an arm-chair; black hair falling to neck, slight moustache and tuft on chin; black skull-cap; falling collar; black dress lined with brown fur; his r. hand supports his head, his l. rests on the arm of his chair; blue curtain background, shield of arms above to r., bay wreath hanging on wall to l. Canvas 37 × 31½ in. [146.]

In Wood's manuscript list of pictures in the Gallery in 1679.

Exhibition of National Portraits, 1866, No. 764; Oxford Exhibition of Historical Portraits, 1905, No. 92.

132 SAMUEL BOCHART

P. du Bosc.

B. 1599, at Rouen; educated at Sedan and Saumur; came to Oxford and became a reader in the Library, 1662; orientalist; d. 1667.

Bust, slightly to r.; black skull-cap; bald forehead, grey hair, moustache, and slight tuft on chin; broad white collar with two tassels; patterned gown with short cape, buttoned down the front, but open on the r. shoulder, showing the black dress

[1] The Digby portrait given by Edward Stanley was attributed to an unknown painter called by the Public Orator of the day Zorostio, possibly a corruption of Zoust (see note to Sir Henry Wotton).

beneath; painted in an oval spandrel; signed to r. in small yellow letters P. DU BOSC, 1663, and inscribed

NEUSTRIA SE TANTI MATREM MIRATUR ALUMNI,
QUEM STUPET UT RARUM NUMINIS ORBIS OPUS.
QUICQUID ARABS, PHŒNIX, GRAIUS, DOCUITQUE LATINUS
INCLUSUM VASTO PECTORE SOLUS HABET.

Canvas 30 × 25 in. [245.]

Given to the University by James Gambier, B.A. of Gloucester Hall, in 1712.[1]

133 ABRAHAM COWLEY

By, or after, Mary Beale.

B. 1618; Fellow of Trinity College, Cambridge, 1640; settled in St. John's College, Oxford, 1644; cipher secretary to Queen Henrietta Maria; M.D. of the University, 1657; F.R.S.; author of plays and poems; d. 1667.

Bust, three-quarters to r.; long fair hair, slight moustache; white collar; loose brown drapery; dark background. Canvas $28\frac{1}{4} \times 24$ in. [133.]

In the Gallery in 1759.

A similar portrait is in the National Portrait Gallery.

134 THE SAME

Copy from Sir P. Lely by S. Harding.

Half length, to r., the head almost in profile; long fair hair; clean-shaven face; brown drapery over white shirt open at neck, with full open sleeves; his r. hand holds a musical pipe, his l., the elbow resting on a piece of rock, a staff over shoulder; landscape background, sky to l. Water-colour on paper, $8 \times 7\frac{1}{4}$ in. [112.]

The original, once at Strawberry Hill, then in the Peel collection, and now belonging to Mr. Fairfax Murray, was exhibited in the Royal Academy in the winter of 1908.

135 THE SAME (?)

Bust, three-quarters to r.; fair hair falling over shoulders, and slight moustache; black skull-cap; square bands; black dress; greenish-grey background. Canvas $23\frac{1}{2} \times 18\frac{1}{2}$ in. (oval) [132.]

In the Gallery in 1759, ascribed to Kneller and catalogued 'when he was older'.

Oxford Exhibition of Historical Portraits, 1905, No. 102.

This is unlike other portraits of Cowley.

[1] See Hearne, *Collections*, iii. 381.

136 SAMUEL CLARKE

B. 1625; educated at Merton College; M.A., 1648; architypographus to the University, 1649 and 1658; helped with his knowledge of Oriental languages in the production of Walton's Polyglot Bible, 1657; d. 1669.

Half length, seated three-quarters to l.; brown hair falling to shoulders; square bands; black dress; his l. hand holds a pen, with which he is writing upon a paper, which lies beside a book and ink-pot, on a table before him; brown background. Canvas 29 × 24 in. [209.]

Given to the University by Alicia Danvers, daughter of the subject, before 1759.

Oxford Exhibition of Historical Portraits, 1905, No. 100.

137 QUEEN HENRIETTA MARIA

B. 1609; daughter of Henri IV and Marie de Medicis; m. to Charles I, 1625; with the Court in Oxford, 1636; took refuge in France, 1644; lived in England, 1660–5; d. in France, 1669.

Half length, three-quarters to l., dark curly hair; pearl necklace and ear-rings; white chemisette; low-cut blue dress with scalloped edge, fastened with jewels; jewelled belt; wide sleeves lined with old gold and caught back with jewels. Canvas 24 × 20 in. [179.]

Given to the University by Humphrey Bartholomew of University College in 1741.

138 WILLIAM PRYNNE (?)

B. 1600; educated at Oriel College; published *Histriomastix*, and for supposed reflections on the Court sentenced to lose his ears, 1634 and 1637; imprisoned also under Cromwell for political pamphlets; keeper of the Records in the Tower, 1661; d. 1669.

Bust, to r., the head turned towards the spectator, the r. ear plainly seen; brown hair; slight moustache; white lace-edged collar with two tassels; black dress. Panel 17 × 14 in. [45.]

In the Gallery in 1759, when the portrait is catalogued as Prynne. It does not, however, much resemble other portraits; nor does it seem very probable that Prynne would have been painted before he became famous as the author of *Histriomastix* and lost his ears.

139 JOHN HARMER (?)

Goddard Dunning (?).

B. 1601 (?); Demy of Magdalen College, 1617; M.B. 1632; Undermaster of Westminster School; Professor of Greek, 1650–60; d. 1670.

Three-quarters length, seated in a red velvet arm-chair, three-quarters to l.; dark hair; clean-shaven face; square bands; M.A. gown; the l. hand rests on arm of chair, the r. on upright book which stands with two others on a red-covered table to l.; on one side of a calf-bound book, an undecipherable coat of arms is stamped, surrounded by the words MARPECIA CAUTES; pillar to r., dull red curtain to l. Canvas 50 × 40 in. [121.]

This portrait, now tentatively identified, has long passed as that of Thomas White, the date of whose death was incorrectly stated on the tablet. Gutch in his list has the following entry: 'John Harmer, D.M., painted by Goddard Dunning, 1660: given by Pet. Pett Esq., 1695. Kit-kat length.' The Vice-Chancellor's accounts for 1697 show an item: 'Paid for a Frame and mending Dr. Harmer's Picture, £1 . 5.'

The donor was perhaps Peter Pett of St. Margaret's, Westminster, gent., who died in 1709,[1] and not Sir Peter Pett, Fellow of All Souls and Advocate-General for Ireland, who gave some books to the Library in 1653, for he was knighted by the Duke of Ormond in 1663. No apparent explanation of the motto—the end of a line in Virgil's *Aeneid* vi. 471 *Quam si dura silex aut stet Marpesia cautes*—is to be found in any characteristic of the subject or book by him.

140 MERIC CASAUBON

B. 1599, at Geneva; came to England, 1611; Student of Christ Church, 1614; Prebendary of Canterbury, 1628; and Rector of Ickham, Kent; published classical commentaries and theological treatises; d. and buried in Canterbury Cathedral, 1671.

Half length, three-quarters to r.; black satin skull-cap over dark hair, slight moustache and short beard; white collar with tassels; white cuffs; black gown and scarf over black dress; holds open book with both hands; crimson curtains behind to l., brown background; inscribed MER: CASAUBON. Canvas 40 × 31 in. [232.]

Given to the University by William Jacob, M.D., of Christ Church

[1] See the *Ancestor*, x. 170.

and Canterbury, in 1674. This portrait and those of Isaac Casaubon and Joseph Scaliger have claims to some authenticity, since Dr. Jacob was a neighbour and, according to Wood (*Athen.* iii. 333), an acquaintance of Meric Casaubon.

It is similar to, but not exactly like, the head in the portrait copied by Van der Werff, and may be an original work.

141 JOHN WILKINS

Mary Beale.

B. 1614; M.A. of Magdalen Hall, 1634; Warden of Wadham College, 1648–59; D.D. 1649; Master of Trinity College, Cambridge, 1658; Bishop of Chester, 1668; First Secretary of the Royal Society; d. 1672.

Three-quarters length, seated three-quarters to l. in a dark blue arm-chair; long curling brown hair; very slight moustache; square bands; rochet and black chimere and scarf; dark yellow curtain to l. Canvas 49 × 39½ in. [161.]

Bequeathed to the University by Dr. Rawlinson, in 1755.

142 ISAAC FULLER

Isaac Fuller.

B. 1606; studied in France under Perrier; painted historical and decorative pieces, and a few portraits; worked for some time in Oxford and painted Altar-pieces for Magdalen, All Souls, and Wadham colleges; d. 1672.

Three-quarters length, seated to l. sideways in a nail-studded wooden chair, the head turned facing the spectator; red velvet high-crowned cap; long brown curling hair, beard and moustache; dark green cloak over full white sleeves; long white scarf round neck striped with red at ends; the l. hand clasping top of chair, with the first finger out; r. arm resting on lap, the hand holding a chalk drawing of two nude children; signed and dated on bar of chair IS. FULLER AN. D. 1670, brown background. Canvas 50 × 38 in. [151.]

Given to the University by Dr. Rawlinson in 1734, and no doubt the picture painted for Dr. Rawlinson's grandfather, who kept the Mitre Tavern in Fenchurch Street,[1] which was bought in at Thomas Rawlinson's sale for 19/-.[2] It is said to have been painted when the painter was drunk.

Engraved, head only, by T. Chambars.

[1] Vertue's MS. Collections, B. M. Add. MS. 21111, 65.
[2] Catalogue of Rawlinson's sale, *Crynes*, 808.

Walpole says of it: 'capricious, but touched with great force and character.'[1]

In the University Galleries (now Ashmolean Museum), in 1865.

There is another portrait at Queen's College.

143 EDWARD HYDE, EARL OF CLARENDON

After Sir Peter Lely.

B. 1609; B.A. of Magdalen Hall, 1626; in Oxford 1642–5; Lord Chancellor, 1658; Chancellor of the University, 1660–7; created Earl of Clarendon, 1661; his papers, including the material for the *History of the Rebellion*, became, chiefly by the benefaction of his descendants, the property of the University; d. 1674.

Three-quarters length, seated three-quarters to l. in an arm-chair; fair hair falling over shoulders, slight moustache, and tuft on chin; lace-edged collar; Lord Chancellor's robes; his l. hand rests upon the arm of his chair, his r. holds a scroll; to l. is the Chancellor's purse on a table; architectural and curtain background. Canvas 49 × 39 in. [74.]

Given to the University by Dr. George Clarke, 1735.

The head engraved by R. White, 1700.

The Vice-Chancellor's accounts for 1735–6 show an item: 'Paid Green's bill for taking the Profile of Lord Clarendon's Picture, £1 . 2.',[2] which no doubt refers to the frame.

Oxford Exhibition of Historical Portraits, 1905, No. 109.

A similar portrait is in the possession of Hertford College.

144 THE SAME

Miniature: bust, three-quarters to l.; long black curly hair, moustache, narrow tuft on chin; broad white collar, black coat with single row of buttons in centre, red cloak over l. shoulder. Canvas $2\frac{3}{4} \times 2\frac{1}{2}$ in.

On the back is inscribed in ink, 'Edward Lord Clarendon. From the Earl of Arundel's Collection,' and marked $\frac{38}{2}$ ✡; pasted on is a cutting from Christie's Catalogue referring to this miniature, and on this in pencil is written: 'B^{t} by Bodleian 1 · 10 · [18]95.' The mark somewhat resembles that used by the Comte de Caylus (1692–1765).

[1] See on Fuller's work, Hearne, *Collections*, vi. 93.

[2] The statue on the south side of the Clarendon Building was put up in Sept. 1721, no doubt by Sir H. Cheere; Hearne's *Collections*, vii. 280. See also No. 334 b.

145 THOMAS WILLIS

B. 1621; M.A. of Christ Church, 1642; M.D., and Sedleian Professor of Natural Philosophy, 1660; F.R.S. and F.R.C.P., medical writer; d. 1675.

Half length, three-quarters to r.; brown hair; slight grey moustache; broad white collar; black gown; painted in an oval spandrel. Canvas 30 × 25 in. [275.]

A portrait of Dr. Willis was given to the University by Browne Willis, his grandson, in 1720[1]; but No. 145 is more probably one of the set of eight celebrated doctors copied by J. Wollaston and given by Humphrey Bartholomew in 1735.

146 JOHN OGILBY

Sir Peter Lely.

B. 1600, employed under Strafford in Ireland; Master of the Revels, 1662; appointed King's cosmographer, and surveyor to plot out the city of London after the Great Fire, 1666; published important books on the geography of England; d. 1676.

Bust, three-quarters to r.; brown hair falling to shoulders, slight moustache and tuft on chin; black skull-cap; falling collar; black satin dress; brown background; inscribed JOH. OGILVIUS. Canvas 29½ × 24 in. [131.]

Engraved, with slight variation, by P. Lombart.

In the Library accounts for 1662, occurs a payment 'for portage of Mr. Ogilby's Picture 2s.'

Oxford Exhibition of Historical Portraits, 1905, No. 132.

147 BALDWIN HAMEY

B. 1600; M.D. of Leyden, 1626, of Oxford, 1629; Benefactor to the College of Physicians; d. 1676.

Bust, facing the spectator, the head turned slightly to l.; brown hair, moustache, and closely-cropped beard; falling white ruff; dark dress; inscribed BALDUINUS HAMEY, M.D. 1638. B. F. SECULI DECUS. Canvas oval 26 × 20 in. [238.]

On the back is a long Latin inscription which has been incorrectly copied by the restorer. It gives the age of the subject as 38, and the painter as Van Dyck—The original inscription is printed by Gutch, App. p. 983.

[1] Register of Benefactions, 1720.

Given to the University in 1732, by Ralph Palmer of Chelsea, nephew of the subject and his biographer.
A similar picture is in the Royal College of Physicians.

148 SIR MATTHEW HALE

B. 1609; educated at Magdalen Hall; M.P. for the University, 1659; knighted, and Lord Chief Baron of the Exchequer, 1660; Lord Chief Justice of King's Bench, 1671; d. 1676.
Bust, nearly facing the spectator; close-fitting black cap over white coif, leaving a little grey hair uncovered; slight grey tuft on chin, and moustache; white bands, scarlet and miniver robe of Chief Baron of Exchequer, with SS collar; painted in an oval spandrel. Pastel on paper, $9\frac{3}{4} \times 7\frac{3}{4}$ in. [46.]
Bequeathed to the University by Dr. Rawlinson in 1755.
A similar portrait is in the National Portrait Gallery.

149 FRANCIS GLISSON

J. Wollaston.

B. 1597; M.A. of Caius College, and Regius Professor of Medicine at Cambridge; incorporated at Oxford, 1627; President of the Royal College of Physicians, 1667; F.R.S.; medical writer; d. 1677.
Bust, nearly facing the spectator; long brown wig falling over shoulders, clean-shaven face; white bands; doctor's black gown over dark dress; painted in an oval spandrel. Canvas 30 x 25 in. [239.]
One of the set of eight portraits of celebrated doctors given to the University by Humphrey Bartholomew of University College in 1735.
A copy of a picture in the Royal College of Physicians at the age of 75, which was engraved by Faithorne.

150 GILBERT SHELDON

Ascribed to Sir P. Lely.

B. 1598; Fellow of All Souls College, 1622, Warden, 1636–48; Bishop of London, 1660; Archbishop of Canterbury, 1663; Chancellor of the University, 1667–9; built the Sheldonian Theatre;[1] d. 1677.
Three-quarters length, standing to l.; brown hair; moustache, and tuft on chin; black square cap; white square collar;

[1] A statue of Sheldon by H. Cheere was placed on the south front of the Theatre in 1737. It was originally intended for the interior.

rochet; black chimere; his r. hand touches chest, his l. hanging down holds fold of chimere. Canvas 50 × 40 in. [73.]

The Vice-Chancellor's accounts for 1699 show an item 'To the Warden of All Souls his Servant for bringing Archbishop Sheldon's Picture to y^e^ Library given by his Master, 10s.' This Warden was the Hon. L. W. Finch.

151 FRANCIS JUNIUS

B. 1589 at Heidelberg; Librarian to the second Earl of Arundel; a scholar and friend of scholars; a correspondent of Van Dyck; retired to Oxford in 1676, and presented his collection of MSS. to the Bodleian; d. 1677.

Half length, three-quarters to l.; curly hair to neck; short beard and moustache; turned-down collar; loose cloak round shoulders over buttoned coat; large partly opened book under r. arm supported by l. hand, a finger in the leaves. Grisaille on panel, $9\frac{3}{4} \times 8\frac{1}{4}$ in. [326.]

The old frame is inscribed: DNS FRANCISCUS JUNIUS FRANCISCI FILIUS OPERA ANTONII VAN DYKÊ.

In the Vice-Chancellor's accounts for 1678–9 occurs a payment to Dr. Vossius, friend and executor of Junius, 'at the delivery of the letters of Mr. Junius, the picture of Mr. Junius and a mathematical instrument, £100.'[1]

Etched and inscribed 'Franciscus Junius Fil. Fr. Nobillis^mi^ Com. Arundeliae etc Bibliothecar: ab Ant^o^ van Dyck aqua forti fe V—— aet. 49'. Mart. vanden Enden exc.; also by Hollar, with the date 1659.

In the manner of the portraits prepared for engraving in the *Iconographie* of Van Dyck, but not included in that collection, nor in the enlarged *Centum Icones*.[2]

152 THOMAS LOCKEY

B. 1602; educated at Christ Church; M.A. 1625; Bodley's Librarian, 1660–5; Canon of Christ Church, 1665; d. 1679.[3]

Three-quarters length, standing slightly to r., the head turned to l.; long grey hair; clean-shaven face; white bands and cuffs; black gown; the l. hand hanging down by side touches fold of

[1] Wood's *Life and Times*, ed. A. Clark, iv, Additional Notes.

[2] See Mr. Cust's *Anthony Van Dyck*, p. 166; the note in Smith's *Catalogue Raisonné* about an older portrait appears to be erroneous.

[3] Lockey left, says Wood, 'coins, medals, and pictures and books—a choice collection.'

gown, the r. holds against his side a large red and gold leather-bound volume, from which hang long blue ribbons with gold tassels; behind to l. pillar, to r. green curtains; inscribed DNS THOMAS LOCKEY S.T.D. AEDIS CHRISTI CANONICUS, PROTOBIBLIOTHECARIUS Ā XXVIII SEPTEMBRIS MDCLX AD IX DECEMBRIS MDCLXV, OFFICIUM SPONTE DEPOSUIT. Canvas 50 × 40 in. [328.]

In Hearne's manuscript list of 1705.

153 NATHANIEL WANLEY

B. 1634; educated at Trinity College, Cambridge; M.A. 1657; Vicar of Trinity Church, Coventry, 1662; father of Humphry Wanley; d. 1680.

Bust, slightly to l.; curly dark hair to neck; clean-shaven face; square white collar with tassels; black gown; inscribed above to l. M^r NATH. WANLEY. Canvas 34 × 25 in. [108.]

Bought by Dr. Rawlinson with a portrait of Dr. Tudway for £1 1s. at Lord Coleraine's sale, March 1754, and bequeathed to the University in 1755.

154 SAMUEL BUTLER

Gerard Soest.

B. 1612; Secretary to the Lord President of Wales, 1660; Steward of Ludlow Castle; published *Hudibras*, 1663; d. 1680.

Three-quarters length, standing to l., the head turned towards the spectator; long curly brown wig; clean-shaven face; white lace cravat; black silk cloak showing full sleeves of white shirt; the l. hand holds fold of cloak, the r. arm rests on balustrade; inscribed to l. SAMUEL BUTLER, AUTHOR OF HUDIBRAS. PRESENTED TO THE UNIVERSITY OF OXFORD BY S^r GODFREY KNELLER. Canvas 50 × 40 in. [137.]

In the Library accounts for 1701–2 there is a payment 'for carriage of the Duke of Ormond's and Hudibras pictures £1 . 12 . 8.' (see No. 344).

Engraved in mezzotint as by G. Soest. The plate is ascribed by Bromley to Paul van Somer, d. 1694.

Exhibition of National Portraits, 1866, No. 960.

155 THE SAME

Edward Lutterell.

Bust, slightly to r.; long black curly wig falling over shoulders; clean-shaven face; white lace cravat; dark coat, grey background; signed to r. with monogram EL

Gouache and pastel drawing, 9¾ × 8 in. [147.]

156 ELIZABETH PRINCESS PALATINE

B. 1618 at Heidelberg; eldest daughter of Frederick V, Elector Palatine, chosen King of Bohemia, and Elizabeth of England, d. of King James I; abbess of the Reformed convent of Herford in Westphalia, 1667; a friend and correspondent of Leibnitz, Descartes, and, in later life, of Penn; d. 1680.

Half length, standing three-quarters to r.; large hat, covered with long pale yellow and dark red feathers; dark curly hair with fringe over forehead; pearl necklace; low-cut dark blue dress; white chemisette; lower part of the sleeve white slashed with gold at the elbow, white net to the wrist; yellow-gold sash caught by a small brooch on her r. shoulder, passes under l. arm; her r. hand holds a light hunting-spear with tassels; dark background. Canvas, 29 × 23½ in. [420.]

Given to the University in 1748–9 by Dr. Rawlinson, and probably the picture bought by him at his brother's, Thomas Rawlinson's sale[1] in 1734, with one of Lord Falkland, 'Elizabeth, daughter of the Princess Palatine by Vandyck,[2] 9/-.' (*Placed with the Sutherland Collection.*)

157 OLIVER PLUNKET

Copy after G. Murphy.

B. 1629; entered the Irish College in Rome, 1645; Professor of Theology, 1657; Archbishop of Armagh, 1669; suspected of connexion with the Popish Plot; tried for treason; hanged, drawn, and quartered, 1681.

Bust, slightly to l.; long greyish hair, short beard and moustache, square bands; gold embroidered cope over rochet and pallium; the cope is fastened on the breast with a morse, from which hangs an equal-armed cross; the primatial cross behind to l.; painted in an oval spandrel in which a rope is twisted; a mitre, a cross, a book, and a knife with a laurel wreath, appear in the four corners of the picture outside the spandrel. Panel 13 × 10 in. [47.]

Bequeathed to the University by Dr. Rawlinson in 1755.

A fine mezzotint, apparently of a much better version of this picture is inscribed: *Oliverus Plunkett Archi Episcopus Armachanus Pastor Bonus Animam suam pro ovibus suis posuit*

[1] See Rawl. MS. C. 937, and Sale Catalogue, *Crynes*, 808, which is initialed by Rawlinson with the prices he gave.

[2] It has been suggested that the portrait may have been painted by the sister of the subject, Princess Louise Hollandine. See *A Sister of Prince Rupert*, by Elizabeth Godfrey, where No. 156 is reproduced.

Londini Die j^mo Julii An. D^ni 168j. G. Morpheij pinxit. I Van der-Vaart fe. T. Donbar Ex: A copy of this is in the Sutherland Collection, in which is also preserved a miniature of Plunket in cassock and square bands; pencil on vellum $5\frac{1}{2} \times 3\frac{1}{2}$ in.

A similar portrait is in the National Portrait Gallery of Ireland.

158 RICHARD ALLESTREE

B. 1619; Student of Christ Church; Canon, 1660; Regius Professor of Divinity, 1663; Provost of Eton, 1665; d. 1681.

Half length, slightly to l.; long dark hair; black skull-cap; clean-shaven face; white collar, dark dress. Canvas 30 × 25 in. [166.]

Bequeathed to the University by Dr. Ralph Bathurst, President of Trinity College, in 1704.

159 SIR THOMAS BROWNE

J. Wollaston.

B. 1605; educated at Broadgates Hall, afterwards Pembroke College; M.D. 1637; knighted, 1671; author of *Religio Medici*; d. 1682.

Half length; long dark hair, moustache and pointed beard; white collar; black coat; painted in an oval spandrel. Canvas 30 × 25 in. [213.]

One of the set of eight portraits of celebrated doctors, given to the University by Humphrey Bartholomew of University College in 1735; no doubt a copy from the picture in the Royal College of Physicians.

160 CHARLES II

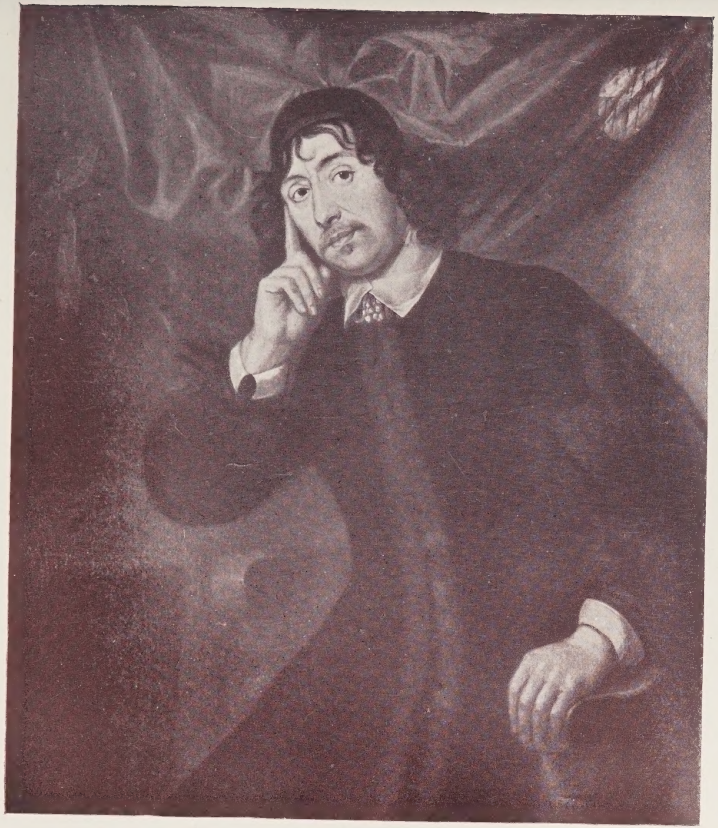
Copy from Sir Anthony Van Dyck.

B. 1630; in Oxford with the Court, 1642–5; succeeded to the Throne in exile, 1649; restored, 1660; married Catherine of Braganza, 1662; attended Parliament at Oxford, 1665–6, and 1681; d. 1685.

Half length, facing the spectator; youthful face; dark hair falling over forehead and shoulders; full white lace collar; in armour, with red-and-gold sword-belt; l. arm resting on helmet on table to r., dark background. Canvas 24 × 19 in. (180.)

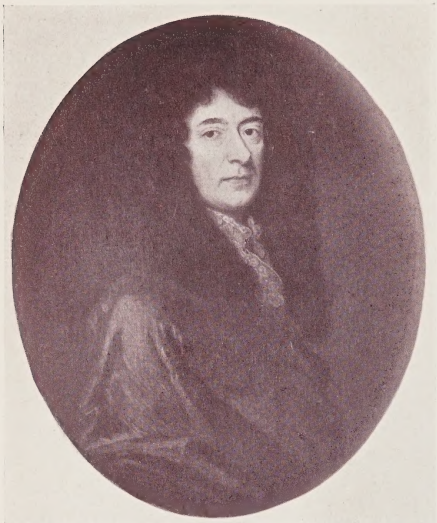
In the Gallery before 1759, and probably given by Dr. Rawlinson.

Copied from a whole-length portrait at Windsor, once in the collection of Charles I.



No. 131. James Shirley

No. 154. Samuel Butler



No. 168. Sir George Mackenzie

No. 162. Sir William Dugdale

No. 202. John Taylor

No. 173. Anthony Wood

161 THE SAME

John Riley.

Three-quarters length, standing three-quarters to l.; long black wig; clean-shaven face; white lace cravat; in armour; red cloak over r. shoulder and round waist; sword; the l. hand on hip, the r. on upright baton resting on a low, golden-brown stool to l., on which also is his helmet; dark red curtain background. Canvas 50 × 40 in. [175.]

A sentence in Bishop Crew's will[1] dated June 24, 1720, appears to refer to this and three other portraits, although they reached Oxford in July[2] 1720, two years before his death. The clause is as follows: 'I do hereby give unto the said Chancellor Masters and Scholars of the University of Oxford aforesaid the Pictures of King Charles the Second, and of Queen Catherine his Consort, and of King James the Second, and of Queen Mary his Consort, all drawn by Mr. Riley, and now being in the drawing-room at Steane aforesaid, to be placed in such places in the said University, as the said Chancellor Masters and Scholars shall think fit'.

A gratuity of £2. 2*s.* to the 'Bishop of Durham's servants for bringing ye Pictures' occurs in the Vice-Chancellor's accounts[2] for 1720.[3]

162 SIR WILLIAM DUGDALE

B. 1605; the great antiquary; Rouge Croix, 1639; in Oxford with King Charles, 1642–6; M.A. 1642; Norroy, 1660; Garter King of Arms and knighted, 1677; bequeathed his collections to the Ashmolean Museum; d. 1686.

Bust, very slightly to r., dark greyish hair; black skull-cap, clean-shaven face; broad square collar; black dress; long double gold chain round neck, from which hangs the badge of Garter King, impaling the arms of Dugdale. Canvas, oval, 30 × 25 in. [222.]

In the Gallery in 1759.

Engraved in Harding's *Biographical Mirrour*, 1796, iii. 32.

A very similar portrait with the badge of ~~Norroy~~ is at Blythe Hall.

163 EDMUND WALLER

B. 1606; educated at King's College, Cambridge; sat in many of the Parliaments of Charles I and II; a soldier and a poet; plotted for Charles I, and was banished; Commissioner of Trade

[1] From a copy in the University archives. [2] Hearne's *Collections*, vii. 146.
[3] A statue of the King in classical armour is on the north front of the Sheldonian Theatre.

under Cromwell, 1655; wrote in celebration of the Restoration.; d. 1687.

Bust, slightly to r.; face of a youth of about 17; curly brown hair; slight fair moustache, lace-edged falling ruff, with two tassels; black doublet with narrow white vertical slashings. Canvas, oval, $26\frac{3}{4} \times 22\frac{1}{2}$ in. [287.]

A modern copy, in the Gallery only since 1881.

An engraving of the same head is inscribed 'Roberts del. from a picture in Lord Chesterfield's collection, 1777'.

A similar picture is also in the possession of the Waller family.

164 JOHANNES HEWELKE (HEVELIUS)

Andreas Stech.

B. 1611 at Dantzig; an astronomer; published drawings of the moon under the title of *Selenographia*, 1647, and *Machina Caelestis*, 1673; received a pension from John III Sobieski, King of Poland, 1677; d. 1687.

Three-quarters length, seated slightly to r., the head turned three-quarters to l., looking at the spectator; hair falling in curls over shoulders; moustache and slight fair beard; white neck-cloth; loose brown gown over black dress; the l. hand touches an astronomical globe, the r. holds a pen; the r. arm rests on an open journal, in which his observations appear to be recorded; the page is dated at the top ANNO MD·CLXXVII, and lower down is an entry under the day Feb. 23; the volume lies on a table covered with a black and red cloth, a sketch hangs from beneath the book; behind to l. is a crimson curtain, to r. three shelves of a book-case. Canvas 50×40 in. [202.]

Given to the University by the subject in 1679[1]. Engraved by Faber.

165 JAMES BUTLER, DUKE OF ORMONDE[2]

Sir Godfrey Kneller.

B. 1610; succeeded to the Earldom, 1633; Lord Lieutenant of Ireland 1644–5, 1661–9, 1677–82; Chancellor of the University, 1669; created Duke in the English Peerage, 1682; d. 1688.

Bust, three-quarters to r.; brown periwig falling over shoulders; clean-shaven face; lace cravat; plate armour; ribbon of the Order of the Garter across breast; dark brown background; painted in an oval spandrel. Canvas 29×24 in. [107.]

[1] The Vice-Chancellor's letter of thanks is printed in Hevelius' *Excerpta Literis*, 190.

[2] The statue in classical dress on the south front of the Sheldonian Theatre by Sir H. Cheere was put up in 1737, intended first for the interior.

On the frame is an inscription recording the gift of the picture to the University by Sir James Thornhill, 1728.

The Vice-Chancellor's accounts for 1727–8 show an item: 'Paid expenses about D. of Orm^ds Picture and carrying to and from London £5 . 5 . 6,' and 'Paid to West at London, frame maker, £10 . 15*s.*', so that it probably had to be sent to London for framing.

Engraved by G. White.

In the Oxford Exhibition of Historical Portraits, 1905, No. 158.

166 THOMAS SYDENHAM

Copy by J. Wollaston, probably after Mary Beale.

B. 1624; educated at Magdalen Hall; Fellow of All Souls College; fought on the side of the Parliament, 1642–5; the famous physician and writer on medical subjects; d. 1689.

Bust, to r., the head facing the spectator; long grey hair; square bands; light brown coat open over brown waistcoat; painted in an oval spandrel. Canvas 29 × 24 in. [276.]

Given to the University by Humphrey Bartholomew of University College with seven other portraits of celebrated doctors in 1735.

A similar portrait by Mary Beale was given to the Royal College of Physicians by the grandson of the subject in 1747, which was engraved by A. Blooteling.

167 THEODORE HAAK

B. 1605 at Neuhausen in the Palatinate; studied at Oxford, a member of Gloucester Hall; translated part of *Paradise Lost* into German blank verse; 'gave . . . the first occasion and first suggested'[1] the meetings at his rooms which resulted in the founding of the Royal Society, 1663; d. 1690.

Half-length, seated to r. behind a wooden table, the head turned three-quarters to l.; long brown hair; clean-shaven face; white neck-cloth; loose purplish gown; the r. hand rests on table and points to a small steel instrument lying beside it; inscribed above to l. in old capital letters M^R TEOD. HAAK. Canvas 30 × 25 in. [33.]

Given to the University by Dr. Rawlinson in 1752.

Engraved for the *Biographical Mirrour*, ii. 108, by Harding, in 1796. A similar portrait is at the Royal Society.

[1] *Passages of his own Life*, by Dr. Wallis.

168 SIR GEORGE MACKENZIE

Sir G. Kneller.

B. 1636; King's Advocate, 1677; prosecutor of the Scottish Covenanters; writer on legal and other subjects; founder of the Advocates' Library, Edinburgh; retired to Oxford, 1690, and admitted a reader in the Bodleian Library; d. 1691.

Bust, three-quarters to r.; long dark wig; clean-shaven face; white lace collar; shirt open at neck; loose greenish-brown gown. Canvas, oval, 30 × 25 in. [254.]

The writer of his memoirs (1716) mentions Mackenzie's portrait 'which is in the hands of his intimate friend Dr. Charlett (1655–1722), Master of University College, to whom Sir George presented it'.[1] This is the picture which came to the Bodleian, for the Vice-Chancellor's accounts show an item: 'Paid for Dr. Pocock and Sir Geo. Makensy's Pictures £10,' in 1723–4, when some of Dr. Charlett's effects were sold.

169 EDWARD POCOCKE

B. 1604; educated at Magdalen Hall and Corpus Christi College; M.A. 1626; Fellow, 1628; Chaplain at Aleppo, 1630–5; collected and edited Oriental MSS.; first Laudian Professor of Arabic, 1636; Professor of Hebrew, 1648; benefactor to the Bodleian; d. 1691.

Half-length, seated slightly to r.; white hair falling to shoulders, moustache, and tuft on chin; black square cap; square collar; black gown; both hands before him, his l. holding an open Hebrew book; brown background. Canvas 34 × 29 in. [211.]

In the possession of the University before 1759, and hung in the Library.

Exhibition of National Portraits, 1866, No. 775; Oxford Exhibition of Historical Portraits, 1905, No. 174.

Engraved by W. N. Gardiner.

170 THE SAME

Ascribed to W. Sonmans.

Bust, to l., looking towards the spectator; black cap with ear-flaps; white hair, small beard and moustache; white bands; black gown. Panel, oval, 29 × 24 in. [288.]

In the Gallery in 1740.[2]

[1] Cf. Hearne's *Collections*, ii. 56.

[2] Dr. Ducarel's MS. list, Gough, Misc. Antiq. 3.

One of these portraits was bought with that of Sir George Mackenzie for the sum of £10 in 1723–4, from Dr. Charlett's collection.[1]

171 THOMAS BARLOW

Sir P. Lely.

B. 1607; Fellow of Queen's College, 1633; Provost, 1657; Bodley's Librarian, 1652–60; Bishop of Lincoln, 1675; benefactor to the Bodleian; d. 1691.

Three-quarters length, seated three-quarters to r. in a large blue velvet, gold-fringed arm-chair; black skull-cap; dark greyish hair; shaven face; white bands and cuffs; black gown over black clothes; the l. hand points to an open book which rests on knee supported by the r.; pillar to r.; inscribed DNS THOMAS BARLOW IN COMITATU WESTMORLANDIAE NATUS ANNO MD.CVII. IN COLL. REGINAE OXON ADMISSUS MDCXXIV. ARTIUM MAGISTER MDCXXXIII. COLL. REGINAE SOCIUS MDCXXXIII. METAPHYS. PRAELECTOR PUBLICUS MDCXXXV. PROTO BIBLIOTHECARIUS BODLEJANUS MDCLII. COLL. REGINAE PRAEPOSITUS MDCLVII. S.S. THEOLOGIAE PRO DNA MARGARAETA PRAELECTOR PUBLICUS MDCLX. OXONIAE ARCHIDIACONUS MDCLXII. LINCOLNIENSIS EPISCOPUS MDCLXXV.

Canvas 49 × 38 in. [327.]

In Hearne's MS. list, 1705.

172 CARDINAL PHILIP THOMAS HOWARD

B. 1629; third son of Henry Frederick, third Earl of Arundel; became a Dominican; chaplain to Queen Catherine, wife of Charles II; Cardinal-Priest of St. Cecilia, 1675; d. 1694.

Bust, three-quarters to r.; scarlet cap; long brown hair; clean-shaven face; white collar; scarlet cape; painted in an oval spandrel. Canvas 30 × 25 in. [247.]

In the Library in 1705.

Given to the University by Dr. Bayley, President of Magdalen College, 1704–6.

173 ANTHONY WOOD[2]

Rose.

B. 1632; M.A. of Merton College, 1655; published *Historia et*

[1] Hearne's *Collections*, ii. 56.

[2] The Vice-Chancellor's accounts for 1724 have an item: 'Paid for Dr. Wallis and Mr. Anthony Wood's Busts, £2 . 9 . 6'. But the bust of Wood, which belonged first to Dr. Charlett and then to his nephew and executor Thomas Rawlins, had

Antiquitates Universitatis Oxoniensis, 1674; the *Athenae Oxonienses*, 1692; indefatigable antiquary; d. 1695.

Bust, as though sculptured, slightly to l.; long dark hair; clean-shaven face; greyish-blue drapery round shoulders; pedestal inscribed ANTONIUS A'WOOD OXON ANTIQUARIUS. A.D. 1677. Water-colour drawing and wash on paper, 13 × 10 in.

An entry in Wood's *Diary*, under date Aug. 13, 1677, 'To Rose for my picture £1,' probably refers to this portrait; an earlier one is mentioned in Sept. 1662.

174 UNKNOWN MAN

FORMERLY CALLED THE DUKE OF MONMOUTH

Thomas Forster.

Miniature, bust, three-quarters to r., looking at the spectator; very large curly wig over shoulders; clean-shaven face; voluminous white neck-cloth tied and tucked into shirt; loose drapery; signed and dated T. FORSTER D. '98 (the T. and F in a monogram). Pencil drawing on vellum stretched on oak back, $4\frac{1}{2} \times 3\frac{1}{4}$ in.

The miniature is set in the nineteenth-century binding of a volume of manuscript letters from the Earl of Clarendon to the Earl of Abingdon 1683–5 (MS. Clarendon State Papers, 128) and was given to the Library with them by the Earl of Derby in 1854. The donor, in a letter accompanying the gift, states that the portrait had been in his collection since 1729, and that he thinks it represents the Duke of Monmouth, who was beheaded in 1685.[1]

175 ROBERT PLOT

B. 1640; educated at Magdalen Hall; D.C.L. 1671; published the Natural History of Oxfordshire, 1677; Fellow and Secretary of the Royal Society, 1682; first Keeper of the Ashmolean Museum and Professor of Chemistry, 1683; retired into Kent; d. 1696.

perished, or been lost, twelve years later. In Sept. 1736 Dr. Rawlinson set on foot inquiries concerning a '*Testa ignota* [in the Gallery] which some say is a Busto of Ant. A Wood'. In Nov. he writes to Rawlins, 'I am sorry we were not acquainted when Dr. Mather purchased the busts of A. Wood and Wallis; the former I should have been glad of, the latter is now in Bodley'. In a summary of this letter Rawlins notes, '. . . I sold A. Wood's Bust to Dr. Mather ye Vice Chancellor' (V.C. 1723–8). See Ballard MSS. xix. 38, ii. 8, and xli. 320. There is no trace of a bust of Wood now in the Bodleian. Dr. Charlett (d. 1722) had a mask taken of his face after death, and from this Rawlinson ordered a print by Burghers. Wallis's bust is No. 185. There is no connexion between this Thomas Rawlins, an antiquary of Pophills, Salford Priors, who died in 1752, and the medallist of the same name.

[1] It does not much resemble other portraits of the Duke.

Three-quarters length, seated three-quarters to l.; grey periwig falling over shoulders; clean-shaven face; lace bands and ruffles; scarlet D.C.L. robes over grey dress; his r. hand holds a scroll, the arm supported on ledge of pillar, his l. rests on his thigh; architectural and sky background. Canvas 47 × 39 in. [229.]
Given to the University by Dr. Edward Jacob, of Canterbury, 1781.
Oxford Exhibition of Historical Portraits, 1905, No. 189.
Engraved by Harding for the *Biographical Mirrour*, 1796, iii. 24.

176 PETER SCHUMACHER, COUNT OF GRIFFENFELD

B. 1635; Librarian to the Court of Denmark under Frederick II; High Chancellor to Christian V; knight of the order of the Elephant; proposed for the hand of the Princess Louisa Charlotte of Holstein; fell from power and was imprisoned in 1676; released, 1698; d. 1699.
Bust to r., the head turned three-quarters towards the spectator; long hair; clean-shaven face; lace cravat tied with blue ribbon; grey coat with grey fur lining and deep cuffs over white and gold-embroidered waistcoat; blue sash passes over l. shoulder and under r. arm, from which hangs the badge of the order of the Elephant; attached to the breast with a blue ribbon is a miniature portrait of a lady in a jewelled frame surmounted by a crown, with a cross at the bottom. Canvas 32 × 25 in. [252.]
In Hearne's manuscript list of 1705.
Perhaps given to the University by Thomas Barlow, Bishop of Lincoln, who gave a book to the Library in Dec. 1679, which had been originally presented to him by the Count of Griffenfeld. A similar portrait is engraved in Hofman's *Hommes illustres de Dannemark*, 1796.

177 JOHN DRYDEN

B. 1631; educated at Trinity College, Cambridge; B.A. 1654; Poet Laureate, 1670–89; d. 1700.
Bust, three-quarters to l.; dark periwig falling over shoulders; clean-shaven face; lace bands; black dress; dark background. Canvas, oval, 29 × 24 in. [143.]
Given to the University by George Clarke, 1732.
Engraved by William Evans in 1798, with the note 'probably painted in his thirty-third year, 1664'.
Exhibition of National Portraits, 1867, No. 64; Oxford Exhibition of Historical Portraits, 1905, No. 187*.

178 THE SAME

Copy after Sir G. Kneller.

Half length, to l., the head turned three-quarters towards the spectator; grey hair; clean-shaven face; white neckcloth; greenish brown coat; his r. hand holds wreath of bay leaves. Canvas 35 × 27½ in. [144.]

Given to the University by Dr. Philip Hayes in 1776.

A similar portrait is in the National Portrait Gallery.

179 THOMAS CREECH

William Sonmans.

B. 1659; educated at Wadham College; M.A. and Fellow of All Souls College, 1683; Head Master of Sherborne School, 1694–6; translator of Lucretius; d. by suicide, 1700.

Bust, facing the spectator, the head turned slightly to r.; grey periwig falling to neck; clean-shaven face; square bands; black gown; brown background. Canvas, oval, 29 × 24 in. [141.]

Given to the University by Humphrey Bartholomew, 1733.

Engraved by M. Van der Gucht and R. White.

Oxford Exhibition of Historical Portraits, 1905, No. 186*.

180 KING JAMES II

John Riley.

B. 1633, second son of Charles I and Henrietta Maria; m. first, Anne, daughter of Edward Hyde, Earl of Clarendon, 1659, second, Mary of Modena, 1673; succeeded to the Throne, 1685; visited Oxford, 1663 and 1687; fled to France, 1688; d. 1701.

Three-quarters length, standing slightly to r. under the shade of a rock, the head turned three-quarters to l., looking at the spectator; long brown wig; lace cravat; in armour; red and gold patterned sash round waist; blue ribbon over shoulder fastened under r. arm, from which hangs the lesser George; sword; the l. hand rests on hip, the r. holds baton; helmet with red plumes to l.; behind to l., curtain; view of naval engagement with flags flying to r. Canvas 50 × 40 in. [169.]

Given to the University by Nathaniel Lord Crew in 1720[1].

181 SIR THOMAS COOKES

Michael Dahl.

B. 1649 (?); of Bentley Pauncefort in the parish of Tardebrigg in Worcestershire; succeeded his father as second baronet about 1672; m. Mary, dau. of Thomas first Earl of Plymouth; at the

[1] See note to the portrait of Charles II given by Lord Crew, No. 161.

suggestion of Bishop Lloyd bequeathed £10,000 to refound Worcester College upon Gloucester Hall; d. 1701.

Three-quarters length, standing very slightly to r.; long brown wig; clean-shaven face; lace cravat; full white shirt sleeves; golden-brown drapery over purplish coat; the l. arm leans on stone ledge to r., the r. hand on hip; shield of the arms of Worcester College below to r.; landscape seen through a window above; inscribed THOMAS COOKESIUS BARONETTUS, DE BENTLEY IN AGRO VIGORNIENSI, COLLEGIUM VIGORNIENSE FUNDAVIT A.D. MDCCXIV. Canvas 50 × 40 in. [359.]

182 SIR JOSEPH WILLIAMSON

After Sir Peter Lely.

B. 1633; Fellow of Queen's College, 1657; Secretary of State, 1674–8; second President of the Royal Society; a diplomatist; benefactor to Queen's College; d. 1701.

Three-quarters length, standing three-quarters to l.; dark brown wig; clean-shaven face; lace cravat, full white sleeves, and lace ruffles; purplish-grey waistcoat fastened with a jewelled button; golden-brown drapery over both shoulders, the folds held at waist by l. hand; r. hand holding partly opened scroll of paper which rests on red cloth-covered table to l.; the table-cover is inscribed, in white letters, HON. DOM. JOSEPHUS WILLIAMSON, EQUES AURATUS, REGI CARO. II SECRETARIUS PRINCIPALIS; DEINDE AD TRACTATUM PACIS COLONIÆ RYSWICI LEGATUS EXTRAORD^{S}. DO. DEDIT JOSEPHUS SMITH S.T.P. COLLEGII REGINÆ PRAEPOSITUS; in black letters the name P. LELY PINX^{T}; architectural and red curtain background. Canvas 50 × 40 in. [116.]

Given to the University by Dr. Joseph Smith, Provost of Queen's College, in 1754.

A similar portrait is in Queen's College, and one, bust only, in the National Portrait Gallery.

183 THOMAS HYDE

B. 1636; educated at King's College, Cambridge; M.A. Queen's College, Oxford, 1659; Bodley's Librarian, 1665–1701; D.D. 1682; Laudian Professor of Arabic, 1691; Regius Professor of Hebrew, 1697; d. 1703.

Three-quarters length, standing almost facing the spectator; black wig; clean-shaven face; white bands; black gown; the l. hand hanging down, the r. holding scroll inscribed THOMAS HYDE S.T.P. PROTOBIBLIOTHECARIUS XI DEC. M.D.CLXV. OFFICIUM SPONTE DEPOSUIT IX APR. MD.C.CI. Canvas 46 × 35 in. [304.]

184 JOHN WALLIS

Sir Godfrey Kneller.

B. 1616; Scholar of Emmanuel College, Cambridge, 1632; M.A. 1640; D.D. 1654; Savilian Professor of Geometry at Oxford, 1649; Keeper of the Archives; Foundation Member of the Royal Society; a mathematician; d. 1703.

Whole length, standing slightly to l.; white hair; clean-shaven face; black skull-cap; square bands; scarlet robes and hood;[1] black scarf; his r. hand holds a square cap, his l. before him; to l. is a table upon which is a book, a medal and papers; architectural and curtain background; signed G. KNELLER EQUES FACIEBAT A° 1701. Canvas 94 × 57½ in. [234.]

On the frame is an inscription recording the gift of the picture to the University by Samuel Pepys.

In the Library accounts for 1701–2 there is an item 'for bringing and placing Dr Wallis's picture £1. 11. 6.'[2] The Vice-Chancellor's accounts for 1727 show a payment 'for new lackering Dr Wallis' Picture £6'.

The portrait was painted in Oxford by Kneller, who came at Pepys' order to do it (Hearne's *Collections*, i. 83).

Oxford Exhibition of Historical Portraits, 1905, No. 163*.

Engraved three-quarters by Faber.

185 THE SAME

Bust, black plaster, facing the spectator; shaven head and face, no drapery.

The Vice-Chancellor's accounts for 1724 show an item 'paid for Dr Wallis and Mr Anthony Wood's Busts £2. 9. 6.' They were bought from Dr Charlett's collection through Thomas Rawlins (see No. 173).

186 JOHN LOCKE

Thomas Gibson.

B. 1632; educated at Christ Church; M.A. 1658; resident Physician to Lord Shaftesbury, 1667; F.R.S., 1668; lived in Oxford,

[1] No doubt the robes of a Cambridge D.D.

[2] An autograph letter from Kneller to Charlett dated from London, April 1699, shows that the portrait was then already in hand: 'I was not so happy as to see you when I was drawing Dr. Wallis' picture, and have heard nothing of you since, nor Mr. Pepys which I think expects . . to hear you wish to have the picture placed in the gallery . . he being very much contented with what I have done.' (Ballard MS. xi. 68.) See also Pepys' Correspondence with Wallis and Kneller, *Diary*, ed. 1885, vi, 304 seqq.

1681–4; published the *Essay on the Human Understanding*, 1690; d. 1704.

Three-quarters length, seated slightly to r. in a blue arm-chair, the head turned three-quarters to l.; white hair falling to shoulders; clean-shaven face; brown gown lined with grey, open, showing white shirt at throat and wrists; his l. hand rests on his knee, his r. lies on a closed red volume lettered LOCKE OF HUMAN UNDERSTANDING, which lies on a blue-covered table to l.; dark background. Canvas 49 × 39½ in. [122.]

Given to the University by the painter, 1733.[1]

Described in the Register of Benefactions, '*effigiem . . ad architypum ab ipso egregie expressam*'.

Oxford Exhibition of Historical Portraits, 1905, No. 204*.

187 THE SAME

Small copy of the above portrait. Canvas 18½ × 13½ in. [48.] Inscribed on the back, 'Rec[d] from the Ashmolean Museum 6. Nov. 1897.' Apparently modern work. It is not in the Museum Catalogue of 1836.

188 CATHERINE OF BRAGANZA

John Riley.

B. 1638; daughter of John IV, King of Portugal, married to Charles II, 1662; held her Court in Oxford, 1665–6 and in 1681; returned to Portugal 1692; d. 1705.

Nearly whole length, seated to r. in a carved oak chair, the head turned three-quarters towards the spectator; curly brown hair dressed with pearls; pearl necklace and ear-rings; low-cut dark blue velvet dress, fastened with jewelled clasps, over white satin bodice and petticoat; white chemisette and full sleeves; blue, ermine-lined mantle; her r. hand rests on ermine fold thrown over arm of chair; the l. on lap; architectural and red velvet curtain background. Canvas 50 × 40 in. [174.]

Given to the University by Lord Crew in 1720.[2]

In the Library accounts for 1719–20 occurs a payment 'for bringing Q. Catherine's picture from London, 8*s.* 6*d.*'

[1] Dr. Rawlinson wrote, Sept. 2, 1751 (Rawl. MS. C. 989, f. 174): 'I have met with a good picture of Mr. Lock sitting in a chair . . . designed for Alma Mater if her governors can be persuaded to prefer one who has been and may be a considerable benefactor than any Rev[d]. Rareeshowman, but this is at their option.' Apparently, this portrait did not come to the University.

[2] See note to No. 161.

189 CHARLES SACKVILLE, EARL OF DORSET AND MIDDLESEX

Attributed to Jonathan Richardson.

B. 1638; created Earl of Middlesex, 1665; succeeded his father as sixth Earl of Dorset, 1677; Lord Chamberlain to William III, and Regent in his absence; K.G. 1691; published poems, 1701; d. 1706.

Half length, three-quarters to r.; grey periwig falling over shoulders; clean-shaven face; lace cravat; Garter robes, blue velvet mantle lined with white, over crimson and white surcoat, collar and George of the Order. Canvas 39 × 32½ in. [324.]

Given to the University by Edward Harley, 2nd Earl of Oxford, in 1723.

The picture is attributed to Richardson in Dr. Ducarel's list of 1740.[1]

190 HUMPHRY HODY

Attributed to W. Sonmans.

B. 1659; Fellow of Wadham College, 1685; D.D. 1692; Regius Professor of Greek, 1698; eminent Biblical scholar; founded Greek and Hebrew Exhibitions at Wadham College; d. 1707.

Bust, facing the spectator, the head turned three-quarters to r.; long brown wig; white bands; gown over dark dress. Canvas 30 × 25 in. [221.]

Given to the University by the widow of the subject about 1708; it is mentioned in Hearne's catalogue, and attributed to Sonmans[1] in Dr. Ducarel's list dated 1740.

A similar head was engraved by M. Van der Gucht after Thos. Forster and prefixed to Hody's *De Bibliorum Textibus*. Another similar portrait was presented to Wadham College by Mrs. Hody.

191 WALTER CHARLETON

J. Wollaston.

B. 1619; entered Magdalen Hall, 1635; M.D. 1643; Physician to Charles I and Charles II; a voluminous writer on medical and antiquarian subjects; d. 1707.

Half length, facing the spectator; long black curly hair; clean-shaven face; square collar; black M.D. gown over mulberry-coloured coat; painted in an oval spandrel. Canvas 29 × 24 in. [277.]

[1] MS. Gough, Misc. Antiq. 3.

Given to the University by Humphrey Bartholomew of University College in 1735.

A similar portrait in the possession of the Royal College of Physicians, on which this was probably based, was engraved by D. Loggan *ad vivum delin. et sculp.*, with the date 1679. It is inscribed 'Effigies Gualteri Charletoni Med. Doct. & Coll. Med. Lond. Socii Anno Christ. MD·C·LXXVIII ætat suae 56.'

192 WILLIAM JANE

William Gandy.

B. 1645; Student of Christ Church, 1660; D.D. 1674; Canon of Christ Church, 1678, and of St. Paul's, 1679; Regius Professor of Divinity, 1680; d. 1707.

Bust, three-quarters to r., the head turned towards the spectator; flaxen periwig falling to shoulders; clean-shaven face; square bands; black dress; brown background; painted in an oval spandrel. Canvas 29 × 24 in. [285.]

Inscribed on the back before relining, with the name of the subject and the signature of the painter, W. GANDY FE. ANNO 1706,* which have been copied by the restorer.

Given to the University by T. Herring, Archbishop of York, 1744.

Oxford Exhibition of Historical Portraits, 1905, No. 199*.

193 THE SAME

Three-quarters length, seated slightly to l. in a high-backed blue-covered arm-chair; thick grey hair falling to shoulders; clean-shaven face; bands; scarlet and black D.D. gown over black cassock; the r. hand holds a partly-opened volume, the l. rests on arm of chair; column to r. Canvas 50 × 40 in. [360.]

Given, according to the Register of Benefactions, by Peter Foulkes, D.D., of Christ Church, in 1730. The arrival of the portrait is recorded (Register D. p. 60) in 1787 as the gift of the late Dr. Foulkes, probably John the son of Peter.

194 WILLIAM BEVERIDGE

Benjamin Ferrers.

B. 1637; educated at St. John's College, Cambridge; Prebendary of St. Paul's, 1674, and of Canterbury, 1684; D.D. 1679; Bishop of St. Asaph, 1704; d. 1708.

Half length, slightly to r.; black skull-cap; brown hair; clean-shaven face; square bands; rochet; black chimere. Canvas, oval, 20½ × 24 in. [49.]

Gutch says: the Bishop 'ever refusing to sit for his picture in his

life-time,' this portrait was painted after his death in 1708 by his kinsman Benjamin Ferrers, who was born deaf and dumb. It was given to the University in 1793 by Edmund Ferrers, M.A., of Christ Church.

Exhibition of National Portraits, 1867, No. 166.

A three-quarters length by the same painter; the head resembling this portrait was engraved by M. Van der Gucht as a frontispiece to the bishop's works in 1729.

195 HENRY ALDRICH

B. 1647; student of Christ Church, 1662; D.D. and Canon, 1682; Dean, 1689; an accomplished architect and musician; d. 1710.

Bust, three-quarters to r.; grey hair falling to shoulders; clean-shaven face; falling collar; black gown; dark brown background painted in an oval spandrel. Canvas 29 × 24 in. [314.]

Bought by the University in 1804 from a servant of Mrs. Hobson of Kneeton Hall, Yorkshire, to whose grandfather, Robert Hobson, butler of Christ Church, the Dean presented it (statement on a card attached to the back of the picture).

Oxford Exhibition of Historical Portraits, 1905, No. 209.

196 THE SAME

Ascribed to Sir G. Kneller.

Bust, younger face, three-quarters to l.; thick flowing grey hair; clean-shaven face; square bands; black gown; greyish-brown background. Canvas oval 30 × 25 in. [152.]

Given to the University by Dr. George Clarke in 1725.

Gutch adds the following inscription:

Sic ferebat ora
Vir egregius Henricus Aldrich, S.T.P.
Dignissimus Aedis Christi Decanus;
Quod ut posteris innotescat,
Hanc ejus Effigiem Acad. Oxon.
Cujus ingens fuit decus et ornamentum
D. D. Georgius Clarke,
Qui virum diu coluit et amavit,
MDCCXXV

197 HENRY DODWELL

B. 1641; scholar and Fellow of Trinity College, Dublin; Camden Professor of Ancient History at Oxford, 1688; a voluminous writer; d. 1711.

Three-quarters length, seated three-quarters to l.; in a red arm-chair in front of a wooden table; long grey curling hair; clean-shaven face; white bands, and shirt seen at wrists; dull red gown lined with striped material; both hands rest on an open book to l., a pen in the r.; an upright manuscript volume, an ink-pot, and another book to l.; behind to l., bookshelves; dark curtain to r; inscribed to l. A.D. 1697 ÆTAT SUAE 56. Canvas 50 × 40 in. [210.]

Hearne notes[1], on Dec. 10, 1719, the arrival of this picture in the Gallery: 'But it is only a Copy of an original one done at the Charges of Francis Cherry Esq., and given by Mr. Cherry to the Library as he several times told me. . . . tho' dying without will . . . it seems this original Picture came afterwards into the Hands of Mrs. Dodwell . . . and now she keeps the original and hath sent only the copy . . . which is not much liked.' He adds on Dec. 25: 'Mr. Dodwell's Picture in the Bodlejan Gallery is a very bad one, not at all agreeable to his primitive Plainness.'

198 LAURENCE HYDE, EARL OF ROCHESTER

B. 1641; second son of the first Earl of Clarendon; M.P. for the University, 1661–79; created Earl of Rochester, 1681; Lord High Treasurer and K.G. 1685; d. 1711.

Three-quarters length, standing slightly to r., the head turned slightly to l.; long dark brown wig; clean-shaven face; white lace cravat; in full Garter robes; part of the motto seen on l. arm which rests on table; the r. hand holds Treasurer's wand; plumed hat to r., dark background. Canvas 50 × 40 in. [65.]

Given to the University by Dr. George Clarke in 1735.

199 ADRIAN BEVERLAND

Sir G. Kneller (unfinished).

B. 1653, at Middelberg in Zealand; a classical scholar and pupil of Vossius; offended the Dutch Government and took refuge in England; became a reader in the Bodleian in Sept. 1672,[2] and a Doctor of Laws; a collector of pictures and coins; he was 'living in a crazed condition at London' in 1706,[3] and still living in 1712; died mad.[4]

Half length, to r., the head turned towards the spectator; rough brown hair; clean-shaven face; white shirt open at neck with

[1] Hearne's *Collections* vii. 81, 83.
[2] Bodleian Admission Register.
[3] Hearne's *Collections*, i. 253.
[4] The date of death is usually given as 1712.

full sleeves; brown silk cloak with blue linings; his r. hand holds small vellum-bound volume, the first finger among the leaves. Canvas 30 × 25 in. [242.]

An inscription on the back copied by a restorer gives the signature of painter, G. KNELLER FECIT: and the date 1689. In the catalogue of the pictures in the Ashmolean Museum of 1697 occurs this entry: 'Pictura Domini Hadriani Beverlandi quam ipse huic museo donavit, A° 1692.' It appears in the Bodleian Gallery, however, first in the Catalogue of 1759.

200 FRANCIS CHERRY

Attributed to Jonathan Richardson.

B. 1665; educated at St. Edmund Hall; lived at Shottesbrooke; a nonjuring country gentleman, a collector of books and coins, and a great friend and patron of Thomas Hearne; d. 1713.

Bust, to l., the head turned towards the spectator; fair wig; clean-shaven face; loosely folded cravat; dull red coat. Canvas, oval, 29½ × 24½ in. [224.]

Given to the University by the subject's daughter Anna in 1729.

The ascription to Richardson is an old one, ~~but the painting is more probably by Sonmans~~.

201 QUEEN ANNE

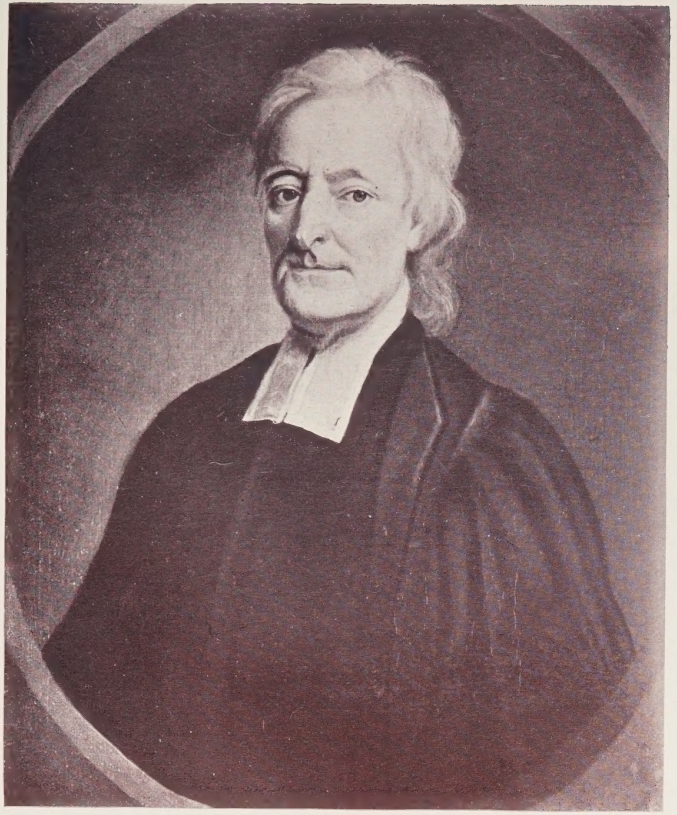
After Sir G. Kneller.

B. 1665, second daughter of King James II and Anne Hyde; married George, Prince of Denmark, 1683; succeeded to the throne, 1702; visited Oxford, 1683, 1688, 1702, and 1708; d. 1714.

Three-quarters length, seated facing the spectator in an oak chair carved with cupids at the back; dark hair in curls with ringlet on each shoulder; low-cut gold-embroidered dress, bordered with ermine round neck showing lace chemisette; full sleeves edged with ermine and ornamented with jewels over lace sleeves; brownish-purple velvet mantle lined and edged with ermine; pearl necklace, loops on shoulder, and girdle; stomacher of jewels; collar, George, and Star of the Order of the Garter; her l. hand holds orb on knee, the r. a fold of her drapery; crown on red-covered table to r.; red curtain background. Canvas 50 × 40 in. [171.]

The picture first appears in the Catalogue of 1840.

A similar picture is in the Scottish National Portrait Gallery.



No. 203. Josiah Pullen

No. 210. Robert South

No. 219. Duke of Marlborough

No. 165. Duke of Ormonde

No. 211. Mary of Modena

202 JOHN TAYLOR

By Himself.

B. *c.* 1630; a painter and citizen of Oxford; his earliest authenticated picture dated 1655, others 1658, 1664, and 1670; Bailiff, 1685; Mayor, 1695; lived in Canditch opposite Balliol College, and renewed the lease for forty years in 1695; Mayor a second time in 1708; d. 1714 (?).[1]

Half length, seated to r., the head turned towards the spectator; crisply curling brown hair; slight moustache, and tuft on chin; white collar; dark dress fastened with a row of buttons; loose cloak round shoulders, which he holds with the l. hand; signed JOHN TAYLOR PINXIT, 1655. Canvas 30 × 25 in. [176.]

Given to the University by the painter, together with the portrait of his uncle the 'Water Poet', with which in several catalogues it is confused. It hung for many years on the staircase, and was in the Ashmolean in 1866.

Engraved for Harding's *Biographical Mirrour*, ii. 88, 1796.

Exhibition of National Portraits, 1866, No. 759.

203 JOSIAH PULLEN

R. Byng.

B. 1631; educated at Magdalen Hall; M.A. 1657; Vice-Principal 57 years; Vicar of St. Peter's in the East for 39 years; d. 1714.

Half length, three-quarters to l.; white hair falling to neck; clean-shaven face; square bands; black gown over black dress. Canvas $28\frac{1}{2} \times 24$ in.

Given to the University by Matthew Frampton, M.D., Fellow of Magdalen College, in 1736.

Engraved in Harding's *Biographical Mirrour*, ii. 36, 1796.

204 JOHN RADCLIFFE

Michael Dahl after Sir G. Kneller.

B. 1650; educated at University College; Fellow of Lincoln College, 1669; M.D. 1682; F.R.S.; physician to Princess Anne and to William III; bequeathed a great fortune to build the Radcliffe Camera, Infirmary, and Observatory; d. 1714.

Three-quarters length, seated slightly to r., the head turned facing

[1] The entry of the burial of a John Taylor in the Register of St. Mary Magdalen parish, on Aug. 24, 1714, may refer to the death of the painter. See also in the Introduction, p. xxvii seq.

the spectator; long grey periwig falling over shoulders; clean-shaven face; long cravat; shirt ruffles at wrists; grey velvet coat with gold buttons; his l. hand gloved, holding glove on hip by sword-hilt, his r. spread open on his breast, the arm leaning on scarlet-covered table to l. on which lie his black hat and a paper; dark wall background. Canvas 50 × 40 in. [63.]

Tablet inscribed: JOHANNES RADCLIFFE M.D. UNIVERSITATIS OXONIENSI[S] BENEFACTOR MUNIFICENTISSIMUS. OBIIT NOV^{R} 1714.

LEGAVIT GULIELMUS BROMLEY DE BAGINTŌ IN COM: WAR: UNUS E CURATORIBUS TESTAMENTI ET AC: OXON: PLUS TRIGINTA ANNOS BURGENSIS.

A copy, bequeathed to the University by William Bromley, M.P., D.C.L., Speaker of the House of Commons, in 1732.

The original portrait by Sir G. Kneller, belonging to the Radcliffe Trustees, hangs in the Camera, No. 682. It was engraved by P. Fourdrinier in 1747.

Another is in the Radcliffe Infirmary.

205 THOMAS SPRAT AND HIS SON

Michael Dahl.

B. 1635; Scholar of Wadham College, 1652; M.A. and Fellow, 1657; D.D. 1669; Prebendary of Lincoln, 1660; Canon of Westminster, 1680, Dean 1683; Bishop of Rochester, 1684; F.R.S. 1663; wrote a history of the Royal Society, 1667; d. 1713.

His son Thomas, Archdeacon of Rochester, d. 1720.

Three-quarters length figures, the Bishop seated three-quarters to r. in a large arm-chair; flaxen periwig falling to shoulders; clean-shaven face; square bands; rochet and black chimere; his r. hand rests on the arm of his chair, his l. points to a book with a large blue and gold marker, held open on a table before him by his son, who stands before him slightly to l.; he has flaxen periwig falling to shoulders; clean-shaven face; and wears square bands and black gown; architectural and curtain background. Canvas 52 × 59 in. [160.]

Acquired by the University in 1818.[1]

Engraved by J. Smith, 1712.

Oxford Exhibition of Historical Portraits, 1906, No. 208.

206 GEORGE HICKES

B. 1642; Fellow of Lincoln College, 1664; D.D. 1679; Dean of Worcester, 1683; nonjuring bishop of Thetford, 1694; founder of the critical study of documents in England; d. 1715.

[1] Note stuck into the Librarian's memorandum book.

Half length, very slightly to r., looking full at the spectator; dark wig; clean-shaven face; white bands; black gown; painted in an oval spandrel; inscribed to r. G. HICKES S.T.P. Canvas 20 × 25 in. [308.]

Given to the University by Dr. Euseby Isham, Rector of Lincoln College and Vice-Chancellor, in 1746.

The engraved portrait inscribed 'R. White *ad viv. delin. et sculp.* 1703', after which this one was probably painted, is prefixed to Hickes's *Linguarum Septentrionalium Thesaurus*, 1705.

In the Leeds Exhibition, 1868.

207 ROBERT NELSON

Sir Godfrey Kneller.

B. 1665; entered Trinity College, Cambridge, 1678; F.R.S. 1680; a nonjuror; published religious works, *The Festivals and Feasts of the Church*, in 1705; d. 1715.

Whole length, seated to r., the head turned towards the spectator; long periwig; clean-shaven face; white neck-cloth and shirt sleeves; brown silk cloak lined with blue; blue stockings, black shoes; his r. hand rests on arm of chair, his l. touches page of an open book, inscribed FESTIVALS AND FEASTS OF THE CHURCH OF ENGLAND, which lies on a green-covered table to r.; behind, green velvet brocade curtain and two rows of folio volumes. Canvas 93 × 56½ in. [290.]

Given to the University by the Rev. J. Craven in 1769.

The head only engraved by Vertue in 1715.

208 ROBERT FLEMING THE YOUNGER (?)

Attributed to John Closterman.

B. 1660 (?); educated at Leyden and Utrecht; minister at the Scots Church, Founder's Hall, Lothbury, 1698; a preacher of influence; consulted in the presbyterian interest by William III; d. 1716.

Bust, slightly to r., the head facing the spectator; light curly wig; clean-shaven face; white bands, black gown over black clothes; painted in an oval spandrel. Canvas 29¼ × 24½ in. [280.]

This portrait first appears in the second edition of Norris's Catalogue, 1847, as that of Robert Fleming the elder. It was acquired, in all probability, from Rawlinson with many other pictures unrecorded among his gifts. From the same source came a considerable number of the younger Fleming's manuscript sermons, papers, and a few books, and it is plain from a note in one of

these that the two men were acquainted. The shape of the wig, considered in relation to the age of the subject, and the suggested attribution to Closterman (1656-1713) also lend weight to an identification with the younger man of the name. No engraved portrait of either Fleming appears to exist.

209 JOHN BAGFORD

Hugh Howard.

B. 1650; 'bred to the occupation of a shoemaker,' became a collector of books and prints which passed into the Harleian Library; collected the *Bagford Ballads*; d. 1716.

Half length, three-quarters to r.; long hair, tinged with grey; clean-shaven face; narrow white cravat and wristbands; snuff-coloured coat; r. hand against chest; inscribed above to l. with name of subject, to R. D.D. RICH. RAWLINSON LL.D. Canvas 30 × 25 in. [26.]

Purchased at the Earl of Oxford's sale for £1. 1s., and given to the University in 1745 by Dr. Rawlinson, who believed it to be 'the only original picture' of the subject.[1] Lord Harley had purchased John Bagford's papers and picture in 1716.[2]

210 ROBERT SOUTH

B. 1634; Student of Christ Church, 1651; M.A. 1657; Public Orator, 1660–7; D.D. 1663; Canon of Westminster, 1663, of Christ Church, 1670; a witty, eloquent, and unconventional preacher; d. 1716.

Bust, facing the spectator; dark curly hair falling to neck and over forehead; square bands; dark dress. Canvas 30 × 25 in. [104.]

Bequeathed to the University in 1704 by Dr. Ralph Bathurst, President of Trinity, to whom it was given by the subject.[3]

A similar portrait belongs to the Regius Professor of Ecclesiastical History at Christ Church.

211 MARY OF MODENA

John Riley.

B. 1658; daughter of Alfonso IV, Duke of Modena; married James II, 1673; the mother of James Edward, the Chevalier de St. George, 1688; fled to France, 1688; d. 1718.

Three-quarters length, seated slightly to l.; dark hair in curls; brown robe lined with blue; white underdress; her r. hand rests on a spaniel lying on a stool by her side, her l. touches a fold of drapery; sombre landscape background. Canvas 49 × 40 in. [170.]

[1] Ballard MSS. ii. p. 108[v] and 166. [2] Hearne, *Collections*, v. 376.
[3] See Dr. Bathurst's will, preserved in the Archives.

Given to the University by Nathaniel, Lord Crew, 1720.[1]
A similar picture is in the possession of Earl Spencer.
Oxford Exhibition of Historical Portraits, 1905, No. 228.

212 JOHN FLAMSTEED

Thomas Gibson.

B. 1646; M.A. from Jesus College, Cambridge, 1674; appointed 'astronomical observator', 1675; the Royal Observatory in Greenwich Park built for his use, 1676; F.R.S. 1677; d. 1719.

Three-quarters length, seated three-quarters to r.; flaxen periwig falling to shoulders, clean-shaven face; square bands; black gown; his r. hand spread open on his breast, his l. rests on a volume, inscribed OBS^{s} CAELESTES AB ANNO 1671 AD 1712, which lies on a table to r.; architectural background; signed and dated T. GIBSON FEC^{T} 1712. Canvas $47\frac{1}{2} \times 38\frac{3}{4}$ in. [204.]

The head engraved by G. Vertue, 1721.

Given to the University by James Hodgson, F.R.S. (1672-1755), who married Flamsteed's niece and helped his widow to publish his works.[2]

Oxford Exhibition of Historical Portraits, 1906, No. 11*.

213 JOSEPH ADDISON

Sir Godfrey Kneller.

B. 1672; Fellow of Magdalen, 1697-1711; principal contributor to the *Spectator*; Secretary of State, 1717; d. 1719.

Half length, slightly to r., the head turned three-quarters to l.; white periwig falling over shoulders; clean-shaven face; blue velvet coat open over white shirt at breast and wrists; his r. hand rests on a table to l.; warm grey curtain background, landscape through opening to r. Canvas $35 \times 27\frac{1}{4}$ in. [142.]

[1] See note to portrait of Charles II given by Lord Crew, No. 161.

[2] A letter from Dr. Rawlinson to Humphrey Owen, Bodley's Librarian, dated July, 1752, concerning Hodgson's gift of this and Tycho Brahe's portrait, may perhaps be quoted at length: 'By next week's waggon directed to Mr. Fletcher in the Turl will be sent the pictures of Tycho Brahe and Mr. Flamstead from Mr. Hodgson, as he pretends originals—but as good judges assure me, particularly Mr. Vertue, who engraved one of Mr. Flamstead for him from the original, which Mr. Hodgson, tho' he pretends otherwise, keeps—they are good copies and to be valued as such, but not as originals. That of Tycho Brahe, he says, was given to Mr. Flamstead by the King of Denmark, but how, sure I cannot tell; if so, or indeed all ways, that sent you is but a copy of a copy of an original, now remaining in Denmark, and this I conclude by its being painted on canvass, as in the times he lived, painting was on board. . . . In my own mind I believe the originals, I mean those from whence these were copyed, are left by Mr. Flamstead out of Mr. Hodgson's power to give, and with copper-plates and papers only his property for life.' Rawl. MS. C. 989, fol. 183. Cf. also fol. 180. A similar portrait is at the Royal Society, given by John Belchier, d. 1785.

A replica of the Kit Kat Club picture painted by Kneller for Jacob Tonson, in 1697, in the possession of his representative, Mr. Baker, of Bayfordbury, Herts. It was given to the University by Charlotte Addison, daughter of the subject,[1] in 1750.
Engraved by J. Simon.
Oxford Exhibition of Historical Portraits, 1905, No. 6.

214 JOHN HUDSON

W. Sonmans.

B. 1662; M.A. of Queen's College, 1684; Fellow of University, 1686; Bodley's Librarian, 1701; Principal of St. Mary Hall, 1712; d. 1719.
Three-quarters length, standing slightly to l.; light brown periwig; clean-shaven face; white bands and cuffs; black gown over black cassock; his l. hand rests on hip, his right holds a book against his side; red curtain to r., to l. a balcony with pillar, landscape with trees beyond; inscribed on base of pillar, IOANNES HUDSON S.T.D. PROTOBIBLIOTHECARIUS ELECTUS XI DIE APRILIS A.D. MDCCI OBIIT XXVII DIE NOVEMBRIS A.D. MDCC XIX. Canvas 48 × 40 in. [303.]. Given to the University by his widow. A payment for the carriage of 'Dr. Hudson's Picture' occurs in the Vice-Chancellor's accounts for 1720.
Engraved without the landscape by Simon Gribelin; inscribed SONMANS PINXIT.

215 NATHANIEL, BARON CREW

Sir Godfrey Kneller.

B. 1633; Fellow of Lincoln College, 1656; Rector, 1668–72; Bishop of Oxford, 1671, of Durham, 1674; succeeded as third baron, 1697; benefactor to the University and to Lincoln College; d. 1721.
Three-quarters length, standing three-quarters to l.; grey hair falling over shoulders; clean-shaven face; square bands; scarlet and miniver Peer's robes; his r. hand holds his coronet, his l. held before him; architectural background, mitre in niche to l.; signed and dated G. KNELLER F. 1698. Canvas 49 × 39½ in. [64.]
On the frame is an inscription recording the bequest of the picture to the University by William Lupton, one of the executors of Lord Crew's will, in 1726.
Engraved by J. Faber, the younger, 1727.
Exhibition of National Portraits, 1867, No. 6; Oxford Exhibition of Historical Portraits, 1906, No. 18*.

[1] *Register of Magdalen College*, iii. 92.

216 THE SAME[1]

Three-quarters length, standing three-quarters to l.; black skull-cap; long dark hair; clean-shaven face; white bands; rochet and black chimere; his l. holds a fold of the chimere, his r. rests on a red-covered table to l., on which lies a mitre and crozier; pillar behind. Canvas 50 × 40 in. [278.]

Given to the University by the subject in 1720.[2]

A similar portrait is at Lincoln College.

217 MATTHEW PRIOR

Jonathan Richardson the Elder.

B. 1664; Fellow of St. John's College, Cambridge, 1688; Secretary to the Embassy at the Hague and Paris, 1689–99; diplomatist and poet; an adherent of Harley, Lord Oxford; d. 1721.

Three-quarters length, seated slightly to l., the head turned three-quarters to r.; clean-shaven face; black cap; white cravat and lace ruffles; black coat, his l. hand thrust into the breast, his r., holding a pen, rests on a table to l.; warm grey background. Canvas 49 × 39½ in. [139.]

Given to the University by Edward, Lord Harley,[3] 1723, a duplicate of the picture at Welbeck, painted for Lord Harley by Richardson.

Engraved by G. Vertue, 1719, the head only by J. Simon, with the date 1718.

Oxford Exhibition of Historical Portraits, 1906, No. 14.

218 SIR GILBERT DOLBEN

B. 1658; educated at Christ Church; entered Parliament as M.P. for Ripon, 1685; Puisne Judge in the Irish Court of Common Pleas, 1701; created a Baronet, 1704; d. 1722.

Whole length, standing facing the spectator, the head turned three-quarters to r.; long grey wig falling over shoulders; square bands; scarlet and miniver judge's robes held in round waist with black sash tied with a bow in front; black object, perhaps a cap, hanging from it on his r. side; his r. hand on his hip, his l. points to two books on a blue velvet covered table to r. Canvas 94 × 51 in. [164.]

Not in the Gallery till between 1806 and 1840; perhaps given

[1] Said, in a note by Dr. Bliss, to be a copy by Sonmans from an original by Kneller at Crewe Hall.

[2] See Hearne, *Collections*, vii. 146, 280, and note to No. 161.

[3] Afterwards the 2nd Earl of Oxford. His wife was the heiress of the Duke of Newcastle.

with the portrait of Sir William Dolben in 1818.[1] A three-quarters length portrait resembling this is at Christ Church.

219 JOHN CHURCHILL, DUKE OF MARLBOROUGH

John Michaël Rysbrack.

B. 1650; the great soldier; created Duke of Marlborough, 1702; was granted Woodstock Manor and money for building Blenheim Palace, Oxfordshire, by Parliament, 1705; d. 1722.

Bust, marble; the head, crowned with a laurel wreath, bound with ribbon, turned slightly to r.; hair short and curly; clean-shaven face; eyeballs slightly incised; loose drapery held together with a round clasp on r. breast over classical armour ending in a square band about the neck; a lion's head with mane on r. shoulder. A star of the order of the Garter on l. breast.

Plinth inscribed with name, titles, etc., of the subject, and ILLUSTRISSIMA VIDUA, DIGNA TALI TANTOQ3 VIRO, D:D: ACADEMIAE OXONIENSI A.D. MDCCXXX. At the back is a list of battles.[2]

The Vice-Chancellor's accounts for 1730 show a payment of 12/- to Dr. Clarke for the carriage of this bust.

In 1780 the bust stood in one of the arches of the Tower.

220 WILLIAM, EARL COWPER

B. 1665 (?); King's Counsel, 1689; Keeper of the Great Seal, 1705; created Baron Cowper, 1706; Lord Chancellor, 1707–10 and 1714–18; Earl, 1718; d. 1723.

Half length, three-quarters to r.; long flowing light-brown wig; clean-shaven face; long lace bands and ruffles; Lord Chancellor's black brocade and gold robes over black clothes; his r. hand partly seen, his l., holding edge of robe; part of Chancellor's purse seen to the l. Canvas $34\frac{1}{4} \times 29$ in. [406.]

Bequeathed by Dr. Rawlinson in 1755 as the Earl of Shaftesbury.

221 ROBERT CONNY

Alex^r Vanderhagen.

B. 1655 (?)[3]; educated at Magdalen College; B.A. 1676; M.D.

[1] Minutes of the Hebdomadal Board.

[2] See Gutch, p. 966. The marble tablet on which the list is cut, originally set in the pedestal of this bust, is now in the Ashmolean Museum.

[3] Both the *Dictionary of National Biography* and Foster, in the *Alumni*, give the dates of Conny's birth and death incorrectly. His tomb in the north aisle of the church of St. Nicholas, Rochester, bears a long inscription, which records the death of his wife on May 5 and of himself on May 25 in the year 1723, and their respective ages. The Register of Benefactions incorrectly records the gift as from the widow.

1685; Fellow of the Royal College of Physicians; naval physician at Deal, 1692; d. 1723.

Three-quarters length, seated to r. in a red arm-chair, the head turned slightly to l.; long powdered wig; clean-shaven face; lace-edged bands and ruffles; doctor's black gown over grey coat and waistcoat; arms resting on elbows of chair, the l. hand open; on table to l., a large volume open at page 101, showing illustration of a human skeleton; green curtain to r., a bookcase to l. Canvas 58 × 40 in. [218.]

Given to the University in 1723, probably by the heiress of the subject, his cousin, Sara Conny, widow of Captain Beaumont Walrond.

Engraved by John Faber in 1722, the plate inscribed ALEX^{R} VANDERHAGEN PINX: ROBERT CONNY, M.D. COLL. REG. MEDICOR: LOND. SOCIUS &C . AETATIS SUAE 67, 1722.

A similar portrait is in the possession of Magdalen College.

222 SIR GODFREY KNELLER[1]

Sir Godfrey Kneller.

B. 1646 at Lübeck; came to England, 1675; principal court painter to Charles II and in the four following reigns; knighted, 1691, a baronet 1715; d. 1723.

Three-quarters length, standing three-quarters to l.; grey periwig falling down back; clean-shaven face; lace cravat and ruffles; light grey velvet coat and waistcoat; large gold medal of King William III suspended by chain across breast; his r. hand is thrust into the breast of his waistcoat, his l. rests on a pedestal to r.; architectural background, distant view of Kneller Hall through opening to l. Canvas 49 × 39½ in. [177.]

Inscribed on the back with the name and titles of the subject.

Given to the University by Sir. G. Kneller, Sept. 1721.[2]

Exhibition of National Portraits, 1867, No. 120; Oxford Exhibition of Historical Portraits, 1906, No. 20.

223 THOMAS BOUCHIER (?)

W. Sonmans.

B. 1638 (?); matriculated 1650; Fellow of All Souls College, 1658; Professor of Civil Law, 1672–1712; Principal of St. Alban Hall, 1679; d. 1723.[3]

[1] This portrait was in the University Galleries (now Ashmolean Museum) in 1862, when it was relined, stretched, cleaned, and restored by James Wyatt for £5 5*s*.

[2] Cf. Hearne's *Collections*, vii. 280.

[3] Hearne gives the age of Bouchier when he died as about 90 Gutch, writing

Bust, slightly to l.; grey wig to shoulders; clean-shaven face; white lace cravat; light brown coat, with large buttons of the same material; black gown; painted in an oval spandrel; signed and dated W^M SONMANS PINX. 169$\frac{8}{9}$. Canvas 29½ × 24½ in. [289.]

Inscribed on the back AETATIS SUAE 58.

Hitherto an unknown portrait; here tentatively called Thomas Bouchier, whose portrait—a head—was given in 1774.

224 SIR CHRISTOPHER WREN

Edward Pierce.

B. 1632; educated at Wadham College; Fellow of All Souls College; D.C.L.; Savilian Professor of Astronomy, 1661; President of the Royal Society, 1780; built the Sheldonian Theatre, 1669; d. 1723.

Bust, marble, the head three-quarters r.; long curly hair to his shoulders; clean-shaven face; eyes incised; loose drapery.

The Plinth is inscribed CHRISTOPH. WREN EQ. AURAT. EX DONO CHRIST. WREN, ARM.

A letter quoted by Vertue from Christopher, the son of Sir Christopher Wren, to 'Dr. Prof^r Ward' (probably John Ward, 1679–1758) contains the following: 'The marble Bust of my Father in the picture Gallery at Oxford was the performance of Edward Pearce about the year 1673.'[1]

The Vice-Chancellor's accounts for 1737 show an item: 'Paid Mr. Wren's Servant that brought down Sir Christ^rs Bust £3 3.'

225 HUMPHREY WANLEY

Thomas Hill.

B. 1672; began life as a draper's assistant at Coventry; became an assistant in the Bodleian Library, 1696; prepared a catalogue of Anglo-Saxon MSS., 1700; Librarian to the first and second Earls of Oxford; catalogued the Harleian MSS., 1708; F.S.A. 1717; d. 1726.

Three-quarters length, seated to l. behind a grey stone parapet, the head turned three-quarters towards the spectator; dark brown cap with gold tassel; clean-shaven face; white shirt open at the throat, and white wristbands; loose blue velvet gold-laced coat with turned-back cuffs; both hands hold a large open Greek

seventy years later, as 80; the date of his matriculation would seem to suggest a figure between the two, which would make the dates inscribed on the picture tolerably right.

[1] I owe this reference to the kindness of Mr. Cust.

No. 224. Sir Christopher Wren

MS. volume resting on two other books which with a partly unrolled MS. lie on a table to l.; behind to r. is a dark red curtain which hangs over the parapet in front; on the stone panel is a vase carved in high relief. Canvas 54 × 38 in. [251.]

On the back, which has been relined, is the following inscription copied by the restorer:—

HUMPHREDUS WANLEY NATHANAELIS F: COVENTRIA
NATUS XXI DIE MART. A.D. 167½
THOMAS HILL PINXIT
XXX APRIL A.D. 1716

Acquired by the University in 1785.

Sir G. Scharf notes that this is a duplicate of the portrait of Wanley in the possession of the Society of Antiquaries. But that is dated Dec. 18, 1711, and measures 48 × 40 in. The words MR. WANLEY are painted on the curtain to r.

226 THE SAME *Thomas Hill.*

Bust, three-quarters to l.; curly brown hair; clean-shaven face; long white cravat; dark, gold-laced coat and waistcoat; painted in an oval spandrel; inscribed to r. D.D. EDW. COMES OXON & MORTIMER, to l. HUMFREDUS WANLEY COVENTRIENSIS, 1717. Canvas 33 × 25 in. [309.]

Given to the University by Edward Harley, second Earl of Oxford, in 1740.

Engraved by J. Smith with the inscription FEC. ET EX. 171⅞ NATUS 21 DIE MARTII A.D. 167½ THOMAS HILL PINXIT MENSE SEPTEMB. A.D. 1717.

Exhibition of National Portraits, 1867, No. 133.

227 SIR ISAAC NEWTON *Joseph Wilton.*

B. 1642; Fellow of Trinity College, Cambridge; M.P. for Cambridge University, 1689 and 1701–2; F.R.S. 1672, President from 1703; knighted, 1705; wrote the *Principia*, 1687; d. 1727.

Bust, marble, the head turned to l.; short hair; clean-shaven face; loose drapery.

Acquired in 1762, and said to be based on an original portrait by Enoch Seeman.[1]

[1] Bodleian Day Book under 1762.

228 JOHN FREIND

Michael Dahl.

B. 1675; Student of Christ Church, 1694; M.D. 1707; F.R.S.; Physician to Queen Caroline, 1727; d. 1728.

Three-quarters length, seated three-quarters to r.; white periwig falling down back; clean-shaven face; white cravat; golden-brown coat and waistcoat; his r. hand on his thigh, his l. rests beside books and writing materials on a table to r.; warm grey background, bust of Hippocrates on pedestal to r. Canvas $49\frac{1}{2} \times 39\frac{1}{2}$ in. [216.]

Inscription on back of canvas copied by restorer runs as follows: 'Out of Dr. John Friend's Collection. Purchased by Dr. Simon Burton of New College, Oxford [1690–1744] in the year ——, and after Dr. Simon Burton's decease, purchased of his executors by John Smyth of New College in the year ——, and by the latter presented to the Picture Gallery in the Public Schools of the University of Oxford, in the year 1787.'

Engraved by G. Vertue, 1730.

Oxford Exhibition of Historical Portraits, 1906, No. 26.

Similar pictures are in the National Portrait Gallery and Christ Church.

229 RICHARD HALE

Jonathan Richardson the Elder.

B. 1670; educated at Trinity College: M.A. 1695; M.D. 1701; Practised physic with great success in Oxford; Physician to Bethlehem Hospital, 1708; Fellow of the College of Physicians, 1716; a benefactor to their Library, and a distinguished student of medicine, especially of lunacy; d. 1728.

Three-quarters length, seated three-quarters to l. in a high-backed chair; black velvet cap over forehead; dark wig to shoulders; clean-shaven face; white bands; scarlet Doctor's gown over black clothes; the l. hand in white kid glove on his knee; brown curtain background. Canvas 50×40 in. [117.]

This picture, under the name of Sir Robert Chambers, first appears in Dr. Macray's list of exhibits in the Gallery 'added to the Collection since 1840'. It does not resemble other authentic portraits of Chambers, and is not even of that period. Its identification has been discovered at the Royal College of Physicians, where there are two portraits of Richard Hale, one identical with this, copied by Richardson for the College in 1733 'from a painting made in Hale's lifetime'.

In Gutch's catalogue this portrait, No. 229, is probably the one called Dr. James Hyde.

230 JOSEPH BOWLES

Thomas Wright.

B. 1695 (?); Fellow of Oriel College, 1719; Bodley's Librarian, 1719; d. 1729.

Three-quarters length, standing almost facing the spectator; powdered wig; clean-shaven face; white bands and wristbands; black gown over black clothes; the r. hand hanging down by side and holding a small book, the l. arm leaning on base of pillar to r.; inscribed D. D. THOMAS WRIGHT PICTOR, LONDINENSIS; above to l., I. B. BIBL. EL. NOV. 1719. OBIIT NOV. 24, 1729. Canvas 49 × 39 in. [302.]

Given to the University by the painter.

In the Vice-Chancellor's accounts for 1730 there is an item: 'Paid for the frame and carriage of Mr. Bowles' Picture, £4 . 2 . 0.'

231 SAMUEL CLARKE

B. 1675; educated at Caius College, Cambridge; Chaplain in ordinary to Queen Anne; Rector of S. James's, Westminster, and D.D. 1709; published theological and philosophical treatises, commentaries on classical authors and a translation of Homer; d. 1729.

Half length, slightly to l.; greyish-brown wig falling on to shoulders; clean-shaven face; white bands; black gown over black clothes; painted in an oval spandrel. Canvas 30 × 25 in. [225.]

Given to the University by Dr. Rawlinson in 1752.

In a letter to George Ballard dated 17 Feb. 1752, Dr. Rawlinson writes[1]: 'My respects to Mr. Owen [the Librarian] and let him know that I design a Portfolio for my prints, and a good picture of Dr. Sam. Clarke from Dr. R.'

232 JOSHUA LASHER

B. 1648 (?); Fellow of St. John's College; lived in Pennyfarthing Street; M.D. 1679; Regius Professor of Medicine, 1718; d. 1729.

Three-quarters length, seated to r.; powdered hair; clean-shaven face; white lace bands, the ends frilled and overlapping; scarlet Doctor's gown over dark clothes; the r. hand rests on book lying on blue velvet covered table to l.; dark reddish-brown curtain background. Canvas 50 × 39 in. [351.]

In the Gallery in 1790.

[1] Ballard, MS. ii, 153.

233 FRANCIS ATTERBURY

Sir G. Kneller.

B. 1662; educated at Christ Church; Dean, 1712; Bishop of Rochester and Dean of Westminster, 1713; exiled for his allegiance to the House of Stuart; d. in France, 1732.

Half length, to l., the head turned towards the spectator; grey wig; square bands; rochet; black chimere. Canvas 30 × 25 in. [315.]

Given to the University by Bartholomew Peisley, D.D., Fellow of Trinity College, in 1750.

A mezzotint of this portrait by I. Simon is dated 1718.

A similar portrait is in the Deanery, Westminster. There is another at Christ Church.

234 ROBERT LORD RAYMOND

John Vanderbank.[1]

B. 1673; called to the Bar from Gray's Inn, 1697; Solicitor-General, and knighted, 1710; Lord Chief Justice, 1725; created Baron Raymond, 1731; d. 1733.

Whole length, standing three-quarters to l.; long grey wig; clean-shaven face; lace bands; scarlet and miniver judge's robes; collar of SS as Lord Chief Justice; both hands by his sides, the l. gloved holds glove, the r. open; to l., table with slate-coloured velvet cover, on which lies coronet; classical statue in an alcove to l.; shield of arms carved on pillar to r.; blue curtain background. Canvas 94 × 58 in. [291.]

Given to the University by Uriah Shudall in 1735, *in testimonium grati animi et memoris beneficiorum.*

The Vice-Chancellor's accounts for 1735 show an item paid 'to Mr. West charges about L[d] Raymonds pict[e] and carriage, £4.18.6.'

235 MARIA CLEMENTINA SOBIESKA, WIFE OF THE OLD PRETENDER

B. 1701; daughter of Prince James Sobieski, eldest son of the King of Poland; married James Edward Stuart, the Chevalier of St. George, 1719; retired to a nunnery in Rome in 1725; d. 1735.

Half length, almost facing the spectator; powdered hair with curl on r. shoulder, large ruby over forehead and pearl combs and jewel cluster on her l. side; low-cut white satin dress embroidered

[1] The ascription is given by Gutch.

with gold, and bordered round neck with gold band studded with jewels, and a lace tucker; deep, gold, double-pointed waist-band, edged with pearls and embroidered with jewels; rope of pearls from shoulder to shoulder caught at breast and shoulder with jewel clusters; ermine-lined blue velvet mantle; English crown on table to l.

Oil paint on copper, $9\frac{1}{4} \times 7\frac{1}{2}$ in. [51.]

Bequeathed to the University by Dr. Rawlinson in 1755, but not exhibited until about 1870 in the Librarianship of the Rev. H. O. Coxe.

Leeds Exhibition, 1868.

236 WILLIAM DERHAM

B. 1657; educated at Trinity College; a naturalist; D.D., and F.R.S., 1702; Canon of Windsor, 1716; d. 1735.

Half length slightly to r.; dark grey wig; clean-shaven face; white square bands; black gown over black clothes; brown background; inscribed REV. WILL^M DERHAM CANON OF WINDSOR F.R.S.; painted in an oval spandrel. Canvas 30 × 25 in. [54.]

In the Gallery in 1790.

There is another portrait in Trinity College.

237 THOMAS HEARNE[1]

B. 1678; educated at St. Edmund Hall at the expense of Thomas Cherry; M.A. 1703; Under keeper of the Bodleian, 1712; deprived as a nonjuror; a learned antiquary and indefatigable editor; d. 1735.

Half length, sitting to l.; long hair over shoulders; clean-shaven face; square bands; M.A. gown over unbuttoned coat, and waistcoat; his l. hand on hip, his r. holding book inscribed SUUM CUIQUE open on his knee; a well-filled bookcase behind to l.; inscribed on margin THOMAS HEARNE M.A. OF EDMUND HALL OXON. DYED X JUNE MDCC XXXV, and P. TILLEMANS D., VERTUE S., 1729.

Engraving, $6\frac{1}{2} \times 4\frac{3}{4}$ in.

[1] Although outside the scheme of this catalogue, an exception in favour of a print seems demanded in the case of an antiquary so completely identified with Oxford as Thomas Hearne. A drawing was once in the possession of Dr. Rawlinson, who writes to Thomas Rawlins, Nov. 25, 1735 (Ballard MS. ii. 1, where the letter is copied), 'Mr. Bedford, son of ye editor of *Hereditary Right*, to whom ye MSS. [Hearne's] are left, has given me the only original Drawing of him taken by Mich. Burghers . . . in black lead—which I value much more than that stolen by Mr. Bridge's direction.' This drawing apparently did not come to the Library.

238 WILLIAM BROMLEY

B. 1699 (?); son of the Speaker; educated at Oriel College; D.C.L. 1732; elected M.P. for the University, Feb. 1737; d. March 1737.

Bust, to r.; grey wig; clean-shaven face; white frilled shirt; brown velvet coat, yellow waistcoat; painted in an oval spandrel. Canvas 30 × 25 in. [248.]

Inscribed in ink on back of frame WM BROMLEY ESQ., MEMBER OF PARLT FOR THE UNIVERSITY OF OXFORD. THE LEGACY OF THOS. BURGH M.D. TO THE UNIVERSITY 1771.

Thomas Burgh was an M.D. of Christ Church and resided at Coventry.

239 JOHN KING

B. 1655 (?); educated at Christ Church; D.D. 1704; Master of the Charterhouse, Archdeacon of Colchester, 1722; Canon of Bristol, 1728; d. (aged 82) 1737.

Whole length, standing, facing the spectator; grey wig; clean-shaven face; white bands; black gown; open upright large volume on red-covered table to l., on which his r. arm rests, the hand, holding a paper, l. hand stretched out; crimson curtain background, red arm-chair to r. Canvas 92 × 57½ in. [272.]

Bequeathed to the University by the subject by will dated 1736, together with a collection of twelve subject pictures.[1]

240 THOMAS BAKER

Charles Bridges.

B. 1656; Fellow of St. John's College, Cambridge, 1680–1717; ejected as a nonjuror, but allowed to continue to reside; an antiquary, historian of his College; benefactor to it and to his University; d. 1740.

Bust, facing the spectator, the head slightly to l.; clean-shaven face, brown wig; small bands; black gown; painted in an oval spandrel; inscribed above to l. with the name of the subject, to r. D.D. RICH. RAWLINSON LL.D. Canvas 30 × 25 in. [243.]

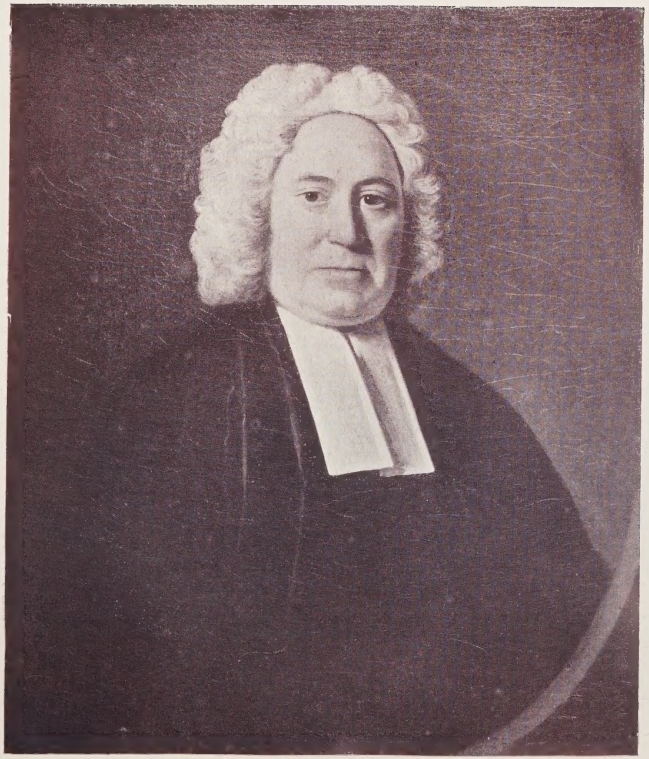
In R. Masters' *Life of Baker*, 1784, compiled from the papers of Dr. Zachary Grey, Baker's friend and literary executor, it is stated (p. 106) that this portrait 'was purchased out of Lord Oxford's Collection by Dr. Rawlinson and placed in the Picture Gallery at Oxford. Charles Bridges *pinxit memoriter*'.

Engraved by J. Simon in mezzotint, and inscribed with these last

[1] Enumerated by Gutch, p. 969 f.

No. 229. Dr Richard Hall

No. 222. Sir Godfrey Kneller



No. 253. Dr. Newton (?)

No. 223. Dr. Bouchier (?)

four words. The portrait appears to have been based on a drawing made by Vertue for Lord Oxford 'by stealth' about 1730.[1]

It was acquired by Dr. Rawlinson, who believed it to be the only original picture of Baker,[2] at Lord Oxford's sale for £2. 10s., and given to the University in 1745.

Sir George Scharf notes a duplicate in the possession of the Society of Antiquaries which he considers the original. The measurements differ somewhat, being $20\frac{3}{4} \times 18\frac{1}{2}$ in.

241 EDMUND HALLEY

Thomas Murray.

B. 1656; M.A. of Queen's College and F.R.S. 1678; published Newton's *Principia*; Savilian Professor of Geometry, 1703; D.C.L. 1710; Astronomer Royal, 1721; first predicted the return of comets and pointed out the movements of the 'fixed' stars; d. 1742.

Three-quarters length, standing to l., the head turned towards the spectator; long brown wig; clean-shaven face; square bands; dark purplish dress; black fur-lined cloak, on which his l. hand rests, his r. touches a globe to l.; building, in distance to l. Canvas 50 × 40 in. [168.]

Hearne notes, Nov. 1713, 'The Picture of Dr. Edmund Halley (Savilian Professor of Geometry) done exactly like him by Mr. Tho. Murray, who gave it, is lately placed in the Gallery of the Bodlejan Library.'[3]

A similar portrait is at Queen's College.

242 JOHN HOUGH

B. 1651; M.A. of Magdalen College, 1676; D.D. and President 1687; ejected by King James II; reinstated, 1688; Bishop of Oxford, 1690, of Lichfield, 1699, and of Worcester, 1717; d. 1743.

Three-quarters length, seated to r. in red velvet chair, the head turned three-quarters towards the spectator; grey wig; clean-shaven face; white bands, rochet and black chimere; the l. arm rests on red-covered table, the r. at his waist; cap (?) on table; Canvas 50 × 40 in. [162.]

In the Gallery in 1759.

[1] Walpole, *Life of George Vertue*, 4to ed., iv. 124.
[2] Ballard MS. ii. pp. 108[v] and 166.
[3] Hearne's *Collections*, iv. 257.

See: W. K. Wimsatt Jr. in The Bodleian Library Record, VII. no. 2 (July 1963) pp. 87–91.

243 ALEXANDER POPE

Attributed to Charles Jervas.

B. 1688; published *Pastorals*, 1709; became intimate with Addison and his circle; the first part of translation of *Homer* published 1715; the *Dunciad*, 1712, completed with additions in 1742; *Essay on Man*, 1733; d. 1744.

Half length, three-quarters to r.; grey periwig falling over shoulders; clean-shaven face; blue velvet coat open over white shirt at breast; his l. hand held before him; warm grey background; painted in an oval spandrel. Canvas 29½ × 24 in. [136.]

On the frame is an inscription commemorating the gift of the picture by Edward afterwards Earl of Oxford and Mortimer, 1722.

Engraved by G. Vertue.

Oxford Exhibition of Historical Portraits, 1906, No. 47*.

244 UNKNOWN MAN

English School about 1775.

Miniature, bust slightly to l., looking at spectator; brown hair; clean-shaven face; lace cravat; dark brown coat; grey background. Water-colour on ivory, oval, 1 3/16 × 1 5/16 in.

Labelled Alexander Pope. An old piece of paper pasted at the back gives the price, 30/-.

245 JONATHAN RICHARDSON THE ELDER

Ascribed to Jonathan Richardson the Younger.

B. 1665; portrait painter, pupil of John Riley; made an important collection of drawings by the Old Masters; wrote several essays on the theory of painting and criticism; d. 1745.

Bust, slightly to l.; folded cap; bushy wig; clean-shaven face; neck-cloth; dated 25 June, 1739. Pencil drawing, 4½ × 3½ in.

The portrait is pasted inside the first cover of a copy of Richardson's Essay on the Theory of Painting, 1715, bequeathed to the Bodleian by Francis Douce in 1834. Under the drawing is written, 'Richardson by himself,' in a later hand.

246 JONATHAN SWIFT

Charles Jervas.

B. 1667; educated at Trinity College, Dublin; D.D., 1701; admitted to Hart Hall, 1692; Prebendary of St. Patrick's, 1700, Dean, 1713; published *Tale of a Tub*, 1704, *Gulliver's Travels*, 1726; d. 1745.

Bust, facing the spectator, the head turned three-quarters to r.; grey periwig falling to shoulders; clean-shaven face; square bands; black gown and scarf; dark background; painted in an oval spandrel. Canvas $29\frac{1}{4} \times 24$ in. [140.]

A tablet attached to the frame is inscribed:—

Jonath: Swift S.T.P.
Decan. S. Patr. Dubl.
Effigiem Viri Musis Amicissimi,
Ingenio prorsus sibi Proprio celeberrimi
Ut Ipsum suis Oxoniensibus aliquatenus redonaret,
Parietem habere voluit Bodleianum,
1739
Johannes Barber, Armiger, Aldermanus,
Nec ita pridem Praetor Londinensis.

Engraved by G. Vertue, 1716.

The gift is referred to in a letter to Swift, dated April 10, 1739, 'Your friend Mr. Alderman Barber, whose veneration for you prompts him to do anything he can think of that can show his respect and affection, made a present to the University of Oxford of the original picture done for you by Jervas, to do honour to the University by your being placed in the Gallery among the most renowned and distinguished personages this island has produced; but first he had a copy taken, and then had the original set in a rich frame and sent it to Oxford after concerting with Lord Bolinbroke, the Vice-Chancellor, and Mr. Pope.'[1]

Exhibition of National Portraits, 1867, No. 140, Oxford Exhibition of Historical Portraits, 1906, No. 48*.

247 JOHN JAMES DILLENIUS

B. 1681, at Darmstadt; Professor of Botany at Oxford, 1728; M.D. 1735; d. 1747.

Half length, slightly to r.; grey wig; clean-shaven face; white bands; dark brown coat, showing white shirt at wrist; l. hand, hidden, supports a coloured drawing of the flower *Amaryllis Formosissima*, to which he is pointing with the first finger of the r. hand. Canvas 30 × 25 in. [219.]

[1] Temple Scott's edition of Swift's *Prose Works*, xii. 8, 7. The late Sir Frederick Falkiner, Recorder of Dublin, the writer of the Essay on Swift's Portraits, where this letter is printed, considers the Bodleian Portrait 'almost certainly' the earliest authentic portrait, the 'premier portrait in every sense'. He thinks it to be that mentioned to Stella in the Journal under date Sept. 1710, but the connexion of that picture with Alderman Barber is not made out.

Frame inscribed J. JACOBUS DILLENIUS M.D. BOTANICUS PROFESSOR SHERARDIANUS PRIMUS.

Given to the University in 1752 by Dr. Sydal, a resident in Oxford, who d. 1761, aged 84.

Another copy of this portrait is in the Library of the Botanic Garden.

Engraved by James Heath.

248 JOHN POTTER

Thomas Hudson.

B. 1674(?); entered University College, 1688; M.A. and Fellow of Lincoln College, 1694; D.D. 1706; Regius Professor of Divinity, 1707–37; Bishop of Oxford, 1715; Archbishop of Canterbury, 1737; published *Archaeologia Graeca*, 1697–8; d. 1747.

Whole length, standing slightly to l.; white wig; clean-shaven face; bands; white rochet; black chimere and scarf; his r. hand before him, his l. at his side holds a fold of his robe; square cap on table with a dark green cover to l.; in background dark green curtain to r.; altar-piece of a church to l.; signed THOMAS HUDSON, PINXIT. Canvas, 94 × 61½ in. [43.]

Given to the University by John Potter, Dean of Canterbury, son of the subject, 1750.

Oxford Exhibition of Historical Portraits, 1906, No. 64*.

249 JOSEPH TRAPP

B. 1679; scholar of Wadham College, 1696; M.A. and Fellow, 1702; first Professor of Poetry, 1708–18; d. 1747.[1]

Half length, three-quarters to r.; white periwig falling to neck; clean-shaven face; square bands; black gown, cassock, and scarf; warm grey background. Canvas, 29 × 24 in. [135.]

Given to the University by Joseph Trapp, son of the subject, 1755.

Engraved for Harding's *Biographical Mirrour*, 1796, ii. 96.

Oxford Exhibition of Historical Portraits, 1906, No. 49.

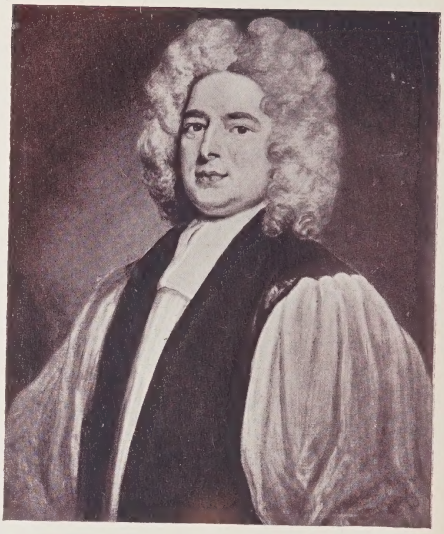
250 EDMUND GIBSON

John Vanderbank.

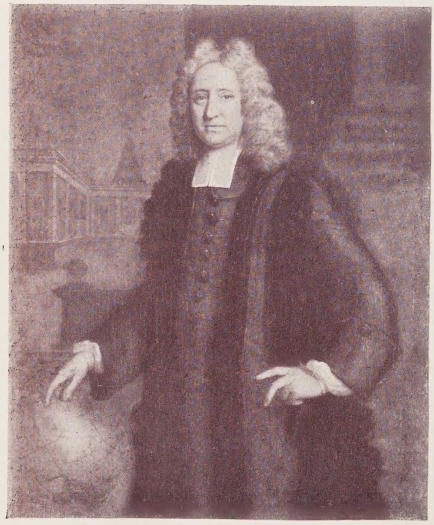
B. 1669; admitted 'a poor serving child' at Queen's College, 1686; M.A. and Fellow, 1694; wrote the *Codex Juris Ecclesiae*

[1] He was commemorated in the attractive distich :—
Alma novem genuit celebres Rhedecyna poetas,
Bubb, Stubb, Grubb, Crabb, Trapp, Young, Cary, Tickell, Evans.
(Quoted in *N. & Q.*, 10th S., xii. 303, 1909.)

No. 246. Dean Swift



No. 233. Dean Atterbury



No. 241. Dr. Halley

No. 259. Dr. William King

Anglicanae, 1713; Bishop of Lincoln, 1716, of London, 1720; d. 1748.

Three-quarters length, seated three-quarters to r.; white periwig falling to shoulders; clean-shaven face; bands; white rochet; black chimere; his r. hand at his side holds a fold of his robe, his l. hangs over the arm of his chair; architectural and curtain background; signed twice J^NO VANDERBANK, FECIT 1735. Canvas 49 × 39 in. [158.]

Probably the picture formerly named Archbishop Blackburne, given to the University by Dr. John Foulkes of Christ Church, with No. 193, in 1787.[1]

Oxford Exhibition of Historical Portraits, 1906, No. 54.

Engraved by J. Faber, the younger, with the date 1737.

251 THE SAME

Half length, seated to l., the head nearly facing the spectator; white wig to neck; clean-shaven face; white bands; rochet and black chimere; his r. hand holds a brown octavo book with a red label entitled PASTORAL LETTERS[2]; warm brown background. Canvas 30 × 25 in. [157.]

Given to the University by John Gutch in 1795, and described by him as, 'in an episcopal habit, with his Pastoral Letters in his hand.'

252 SIR HANS SLOANE

Jonathan Richardson the Elder.

B. 1660; studied medicine at Paris and Montpellier; M.D. at Orange, 1683; F.R.S. 1685, Secretary, 1693–1712, President, 1727–41; created a Baronet, 1716; President of the College of Physicians, 1719–35; his collections were bequeathed to the nation and were part of the earliest contents of the British Museum; d. 1753.

Whole length, seated three-quarters to l. on a dais decorated with squares of red set in green; grey periwig falling over shoulders; clean-shaven face; square bands; scarlet and rose-coloured M.D. robes; his r. elbow rests beside his Doctor's cap on a table to l., the hand in his lap, his l. hand on his thigh; dark architectural background; inscribed 'ΟΝ Δ' ΑΫ́ΤΗ ΠΟΛΥΜΗΤΙΣ 'ΑΝΕΠΛΑΣΕ ΧΕΡΣΙΝ

[1] This portrait was only recently identified by Mr. T. W. Jackson by comparison, after it had been restored, with one of the Bishop at Queen's College.

[2] The Bishop's *Pastoral Letters* were published in a series of three, the first in 1728.

'AΘHNH. APPOS. RAD. PALMER ARM. J. RICHARDSON PINXIT 1730. Canvas, 93 × 57 in. [44.]

Given to the University by the subject in 1731.

Oxford Exhibition of Historical Portraits, 1906, No. 68*.

253 RICHARD NEWTON?

B. 1676; M.A. of Christ Church 1701; D.D. 1710; and Principal of Hart Hall, which he re-established as Hertford College, 1740; d. 1753.

Bust, slightly to r., looking at the spectator; short white wig of the period, 1725–45; clean-shaven face; long white bands; black velvet or silk gown; painted in an oval spandrel. Canvas 29 × 24 in. [274.]

Perhaps the portrait of Dr. Richard Newton, received in 1762.[1]

254 JAMES GIBBS

John Michael Williams.

B. 1682, in Aberdeen; studied architecture under Carlo Fontana in Rome; built the Senate House, and Fellows' Buildings of King's College, Cambridge, 1722; and the Radcliffe Library, 1737; bequeathed a valuable architectural library to the University; d. 1754.

Half length, seated slightly to l. facing the spectator; white periwig falling to shoulders; clean-shaven face; white cravat and ruffles; grey velvet coat; both hands, his r. holding compasses, rest on a plan of the Radcliffe Library, which lies beside some books on a table before him; dark background; signed and dated JOHN MICHA. WILLIAMS, PINXIT, 1752. Canvas 35¼ × 27¼ in. [281.]

The portrait appears in the Catalogue of 1760.

Oxford Exhibition of National Portraits, 1906, No. 61.

A similar picture is in the National Portrait Gallery.

Engraved by J. McArdell.

[1] This guess has these considerations to support it. It is unlikely that a portrait of about 1745–50 should have entirely perished, and no tradition explains its absence from the Bodleian collection, while no other picture there could be Dr. Newton. It does not resemble the portrait said to be Newton in Hertford College. But the pedigree of that picture is far from impeccable. It was found in the Library of old Hertford College in 1822, when after twenty years of neglect and practical desertion the buildings were occupied by Magdalen Hall, and may with equal probability represent Newton's predecessor William Thornton, founder of Hart Hall Library, who died in 1707.

255 RICHARD MEAD

B. 1673; M.D. at Padua, 1695, at Oxford, 1707; F.R.S.; Physician to the Court; a connoisseur, and collector of works of art; d. 1754.

Bust, three-quarters to r., looking at the spectator; white periwig falling down back; clean-shaven face; white cravat; purple coat; scarlet drapery round waist; dark background. Canvas $29\frac{1}{4} \times 24\frac{1}{4}$ in. [217.]

Given to the University by Swithin Adee, M.D. of Corpus Christi College, who d. 1786.

A similar picture, but three-quarters length, is in the National Portrait Gallery, painted in 1740 and signed by Allan Ramsay.

Oxford Exhibition of Historical Portraits, 1906, No. 59.

256 RICHARD RAWLINSON

B. 1690; educated at St. John's College; F.R.S. 1714; D.C.L. 1719; consecrated nonjuring Bishop, 1728; an antiquary and collector; a great benefactor to the University; d. 1755.

Half length, very slightly to r.; short white curly wig; clean-shaven face; white muslin bands; scarlet and pale rose-colour D.C.L. gown over black coat; the r. hand holds black cap. Canvas 35 × 27 in. [115.]

In the Gallery in 1759, and probably acquired by bequest of the subject.

257 GEORGE FREDERICK HANDEL

Thomas Hudson.

B. 1685, at Giebichenstein in Saxony; settled in England, 1712; Director of the Royal Academy of Music, 1720; Composer to the Court, 1726; produced operas, oratorios, etc., 1720–57; d. in England, 1759.

Three-quarters length, seated to l., the head turned three-quarters to r.; grey-wig; clean-shaven face; white shirt, frilled in front and at the wrists; warm grey velvet coat, embroidered with gold, over a partly-opened dark-pink waistcoat; the l. arm rests on books and papers on a carved table, the hand holding some sheets of music; the r. hand on hip. Canvas 50 × 40 in. [62.]

A tablet on the frame is inscribed G. F. HANDEL UNIVERSITATI OXON D. D. SAMUEL HOWARD MUS. D., A. D. MDCCLXXVIII.

Hanover Exhibition, 1901. Reproduced in Mr. Spielmann's *English Portrait Painting*.

A very similar portrait belonging to the Royal Society of Musicians was engraved by Faber in 1748.[1]

258 JAMES BRADLEY

Thomas Hudson.

B. 1693; educated at Balliol College; M.A. 1717; D.D. 1742; F.R.S. 1718; Savilian Professor of Astronomy, 1721; announced his discovery of the aberration of light, 1729; and that of the nutation of the axis of the earth, 1748; d. 1762.

Bust, three-quarters to r.; white wig; clean-shaven face; square bands; black gown and scarf; warm grey background; painted in an oval spandrel. Canvas 29 × 24½ in. [205.]

Given to the University in 1769 by Susanna, daughter of the subject and wife of the Rev. Samuel Peach (d. 1812).

A copy of this picture is in the National Portrait Gallery.[2]

Engraved by J. Faber, the younger.

Oxford Exhibition of Historical Portraits, 1906, No. 72.

259 WILLIAM KING

John Michael Williams.

B. 1685; educated at Balliol College; D.C.L. 1715; Principal of St. Mary Hall, 1719; for some time the leader of the Jacobites in Oxford; d. 1763.

Three-quarters length, sitting to r. in blue velvet chair, the head turned three-quarters to l.; white wig to shoulders; clean-shaven face; white neck-cloth, and long ruffles; rust-red velvet coat, and knee-breeches; the r. hand, on knee, holds pen, the l., open, is held over papers on green-covered table to r.; behind to l. green curtain, to r. bookcase with books; signed and dated, to r. JOHN MICHA. WILLIAMS PINXIT 1750.[3] Canvas 50 × 40 in. [253.]

This portrait was sent to the Bodleian by the Executors of the subject in 1764.

A similar picture was engraved by J. Faber in 1749.

260 JAMES FRANCIS EDWARD STUART, THE 'OLD PRETENDER'

B. 1688, in London; the son of King James II, and Mary of Modena; lived mainly in Paris and Rome; m. Princess

[1] See *Magazine of Art*, viii. 316.

[2] Four other original portraits are enumerated in Bradley's *Miscellaneous Works*, Oxford, 1832, p. civ.

[3] Gutch implies an addition, 'æt. 65.'

Clementina Sobieska of Poland, 1719; made an attempt to obtain the English crown, 1715; d. in Rome, 1766.

Half length, three-quarters to r., the head turned three-quarters to l.; curly grey wig falling over shoulders; clean-shaven face; white cravat; in armour; blue ribbon of the Order of the Garter over l. shoulder, green ribbon of the Thistle over the r., from which is suspended the badge of that Order; on the table to l. lies the English crown, to r. is seen a sailing-ship. Oil-paint on copper, $9\frac{1}{2} \times 7\frac{1}{2}$ in. [52.]

Bequeathed to the University by Dr. Rawlinson in 1755, but not exhibited until about 1870, in the Librarianship of the Rev. H. O. Coxe.[1]

Leeds Exhibition, 1868.

261 EDWARD LYE

Frances Reynolds.

B. 1694; educated at Hart Hall; M.A. 1722; Rector of Yardley Hastings, Northamptonshire, where he was a friend and neighbour of Dr. Percy, afterwards the Bishop of Dromore; published a MS. left by Francis Junius, and other philological works; a distinguished Anglo-Saxon scholar; d. 1767.

Half length, seated to l. in a red arm-chair; clean-shaven face; bushy grey wig; white bands; loose black coat, breeches and stockings; l. arm on knee, the r. holds open book; papers, and ink-pot with upright pen, on red-covered table to l.; books and curtain behind; inscribed EDWARDUS LYE A. M., THO. PERCY S.T.P. EP. DROMORE D.D. Canvas 30 × 35 in. [307.]

Dr. Percy was not bishop till 1782, so that the inscription was probably added when the portrait was given to the Bodleian.

Engraved by T. Burke in 1784, as by Frances Reynolds, with slight variations, but apparently the same portrait.

262 CHRISTIAN FREDERICK WEICHMANN

C. F. Weichmann.

B. *c.* 1705, in North Germany; son of a schoolmaster at Hamburg; lawyer at Hamburg and man of letters; wrote and collected poetry, and edited and published various other works; presented some volumes to the Bodleian, and received the degree of B.C.L. from the University, 1728; F.R.S.; d. 1769.

[1] See for the anti-Jacobite feeling in Oxford against Stuart portraits, Hearne's *Collections*, iv. 92.

Bust to r., blue velvet cap; clean-shaven face; white shirt and neck-cloth; reddish-brown velvet coat, and dull-gold waistcoat; painted in an oval spandrel. Canvas 30 × 25 in. [75.]

A tablet on the frame is inscribed: 'Painted and given by himself, 1728.'

In the Register of Benefactions, where the name is entered as John Frederick, the gift of the portrait—'effigiem manu depictam accuratissima'—by the subject is recorded in 1727.

Walpole, in his *Anecdotes*, notes that 'the portrait of John Frederick Wieckman of Hamburg, painted by Denner, is said to be in the Bodleian Library, at Oxford.' But later editors assert that the picture is certainly not by that painter.

In the University Galleries (now Ashmolean Museum) in 1865.

263 FRANCIS YARBOROUGH

Copy from Tilly Kettle.

B. 1696 (?); B.A. of University College, 1716; M.A. of Brasenose College, 1719; Principal, 1745; D.D. 1746; d. 1770.

Three-quarters length, seated slightly to l., the head turned three-quarters to r.; bushy white wig; clean-shaven face; bands and white wristbands; black and scarlet D.D. gown over black cassock and sash; his l. hand rests on arm of blue velvet chair, his r. beside three books on table to l.; grey background. Canvas 50 × 40 in. [214.]

The original at Brasenose College, is inscribed T. KETTLE PINX. 1763.

This portrait was in the first instance given to Brasenose College by Sir Richard Kaye, Bart., Dean of Lincoln, about 1784, but by his will he directed that it should be handed over to the University, as he bequeathed the original canvas to the College. The original nevertheless was placed in the Bodleian, and the exchange with the present copy was not effected until 1818.[1]

264 PIERRE FRANÇOIS LE COURAYER[2]

B. 1681, at Rouen; Member of the Fraternity of S. Geneviève; author of a work defending the validity of Anglican Orders; banished from France; D.D. Oxford, 1727; visited Oxford, 1733; d. 1776.

[1] *Brasenose Quatercentenary Monographs*, VII, p. 20.

[2] Gutch describes this portrait as 'in an Albe and his own hair'; another, also dated, is preserved in the Hope Collection (Wellesley Coll.). It is a pen-and-ink and chalk drawing, the face older, in wig, bands, surplice, and scarf; dated 1738, AET. 58; it came from the Gulston Collection.

Half length, slightly to r.; short wavy brown hair; clean-shaven face; white collar and alb; painted in an oval spandrel, inscribed below: PET. FRANC. LE COURAYER, S. GENOVEFAE PARIS, CANONICUS REGUL. ET BIBLIOT.^{S} NATUS ROTHOMAGI 17 NOV. AN. 1681. 'QUOCUMQUE DUXIT VERITAS AUSUS SEQUI.' Canvas 31½ × 24½ in. [163.]

Sent from London and given to the University by the subject in 1768.

265 SIR WILLIAM BLACKSTONE

Tilly Kettle.

B. 1723; Fellow of All Souls College, 1744; first Vinerian Professor of the Laws of England, 1758; Principal of New Inn Hall, 1761; Justice of the Court of Common Pleas, and knighted, 1770; d. 1780.

Three-quarters length, standing slightly to r., the head turned three-quarters to r.; white bushy wig; clean-shaven face; lace cravat and ruffles; scarlet and rose-coloured D.C.L. gown over black velvet clothes; his r. hand rests on his hip, his l. upon a volume, inscribed THE GREAT CHARTER, which lies with other books on a pedestal to l.; architectural background, purple curtain to l., sky through opening to r.; inscribed at the top T. KETTLE PINXIT, and below to l. WILLIAM BLACKSTONE, LLD. VINERIAN PROFESSOR OF THE LAWS OF ENGLAND, SOLICITOR-GENERAL TO THE QUEEN, AND MEMBER FOR HINDON, WILTS. Canvas 49½ × 39 in. [208.]

A tablet now attached to No. 266 belongs to this picture; it is inscribed: 'This portrait of Sir William Blackstone Knt., the first Vinerian Professor of Law, and one of the Justices of His Majesty's Court of Common Pleas, is with Respect and Gratitude presented to the University of Oxford; By R. Woodeson, D.C.L., Professor T. Milles, B.C.L., Fellow, T. Plumer, A.M., & H. Addington, A.M., scholars upon Mr. Viner's Foundation, 1781.'[1]

Oxford Exhibition of Historical Portraits, 1906, No. 103*.

266 THE SAME

Copy from Thomas Gainsborough.

Half length, three-quarters to l.; white full-bottomed wig; clean-shaven face; bands; scarlet and miniver judge's robes; his r.

[1] Cf. the dates on Nos. 265 & 266. Some errors in the inscription on the tablet show that it is a copy of the original one; it was probably fitted to the frame of No. 266 in error after the restoration of the Gallery in 1830. No. 265 was in the Gallery in 1785.

hand holds a folded charter to which is attached the great seal of King John; dark background. Canvas 22½ × 24½ in. [109.]

Copy signed 'J. Rising', and dated 1808, from the picture engraved by J. Hall, with the date 1774, in the Salting Collection, National Gallery.

Exhibition of National Portraits, 1867, No. 744; Oxford Exhibition of Historical Portraits, 1906, No. 102.

266 a THE SAME

Another copy of the same picture.
Canvas 29½ × 24½ in. [279.]

267 JOSEPH TORELLI

Franco Zoppi.

B. 1721; lived in Verona; prepared material for an edition of Archimedes, which was sent to the Bodleian Library in 1792, after the death of the subject, by his executor, Albert Albertini. Through the recommendation of John Strange, British Envoy to Venice, the book was published by the Clarendon Press; d. 1781.

Medallion, marble; profile in high relief to l.; bald head, hair at the back; clean-shaven face; inscribed round the edge JOSEPHUS TORELLUS VERON. V. C. OB. XV KAL. SEPT. MDCCLXXXI ANN. NAT. LIX FRANCO ZOPPI FE VERONA.

An item in the Vice-Chancellor's accounts for 1784, 'Paid to Mr. Strange for Plate of Torrelli's Bust £10 . 10,' no doubt indicates the purchase of this medallion.

268 GEORGE MASON

Tilly Kettle.

B. 1731 (?); educated at St. John's College, Cambridge; D.D., New College, and Bishop of Sodor and Man, 1780; d. 1783.

Three-quarters length, seated three-quarters to r.; white bushy wig; clean-shaven face; bands; white rochet; black chimere; both hands held before him, his r. elbow resting beside some books on a table to l., the l. on his lap; architectural background; signed and dated T. KETTLE, PINXIT, 1780. Canvas 49 × 39½ in. [159.]

Exhibited at the Royal Academy, 1781.

Engraved by W. Dickinson, 1783.

Oxford Exhibition of Historical Portraits, 1906, No. 91.

No. 268. Bishop Mason

269 FREDERICK THE GREAT

After Anton Graff.

B. 1712; son of Frederick William I and Sophia Dorothea of Hanover; succeeded to the Throne, 1740; d. 1786.

Miniature, bust, three-quarters to l., looking at the spectator; clean-shaven face; powdered wig; blue uniform coat with scarlet collar; grey background. Water-colour on ivory, $\frac{5}{8} \times \frac{1}{2}$ in.

Given to the University by Mrs. Sutherland.

270 BENJAMIN FRANKLIN

Copy from J. A. Houdon.

B. at Boston, Massachusetts, 1706; employed on diplomatic missions between the American Colonies and England; d. 1790.

Bust, bronze, the head facing the spectator; crown of head rather bald, long hair to shoulders; clean-shaven face; eyeballs incised; neck-cloth, waistcoat, and coat; inscribed at the back: BENJAMIN FRANKLYN BY JEAN ANTOINE HOUDON 1788 FOR OXFORD UNIVERSITY, ENGLAND, A GIFT FROM JONATHAN ACKERMAN COLES, A.B. A.M. M.D. AN ALUMNUS OF COLUMBIA UNIVERSITY, NEW YORK, U.S.A., F. BARBEDIENNE, FONDEUR. TIFFANY & CO.

A similar head is at the Boston[1] Athenaeum; given in 1902.[2]

271 FLORA MACDONALD

Allan Ramsay.

B. 1722; daughter of Ranald Macdonald, a farmer of South Uist; assisted Prince Charles Edward Stuart in escaping to Skye, 1746; imprisoned in the Tower of London, but released, 1747; m. Allan Macdonald, 1750; d. 1790.

Half length, slightly to r., looking at the spectator; dark hair dressed in curls, with a white rose; blue low-necked sleeveless bodice over white underdress; tartan scarf round shoulders; bunch of red and white roses at breast; her l. hand holds wreath of flowers; grey background; painted in an oval spandrel. Canvas 29 x 24 in. [173.]

In 1867 it was signed on the back, RAMSAY PINXIT ANNO 1749.

Engraved by J. M. McArdell, 1749.

First appears in the Catalogue of 1844.[3]

[1] See *McClure's Magazine*, Jan. 1897.

[2] See the *University Gazette*, June 17, 1902, p. 608.

[3] This portrait was in the University Galleries (now Ashmolean Museum) in 1865. It is reproduced in *Scottish Portraits*, iii, by Mr. James Caw, who considers it the best portrait existing of the subject.

Exhibition of National Portraits, 1867, No. 312; Oxford Exhibition of Historical Portraits, 1906, No. 123; Stuart Exhibition, 1889, No. 197.

272 FREDERICK NORTH, EARL OF GUILFORD

Sir Nathaniel Dance Holland.

B. 1732; entered Trinity College, 1749; Chancellor of the Exchequer and Leader of the House of Commons, 1767; First Lord of the Treasury, 1770; K.G. and Chancellor of the University, 1772; succeeded as second Earl of Guilford, 1790; d. 1792.

Three-quarters length, seated three-quarters to l.; short white wig tied with black bag; clean-shaven face; small lace cravat and ruffles; black and gold Chancellor's robes over rust-red clothes; ribbon of the Order of the Garter across breast; dark background; dark crimson curtain to r. Canvas $48\frac{1}{2} \times 39$ in. [71.]

A similar picture is in the possession of Lord North.

Engraved by T. Burke, 1775.

Given to the University by Richard Henry Beaumont in 1805.

Oxford Exhibition of Historical Portraits, 1906, No. 127.

273 THE SAME

John Bacon.

Bust, marble; the head turned very slightly to l.; hair curled at the sides, tied in bag behind; clean-shaven face; eyeballs incised; neck-cloth and frilled shirt; collarless coat over waistcoat of which three buttons are visible; embroidered Chancellor's robe; ribbon of the Order of the Garter.

Bequeathed to the University by George James Williams, Esq., in 1806.

274 EMPRESS CATHERINE II OF RUSSIA

? after A. Roslin.

B. 1729; d. of Christian Augustus, Prince of Anhalt; married in 1745 Peter III, who succeeded to the throne as Emperor and was deposed and perhaps murdered, 1762; Catherine d. 1796.

Miniature, bust, slightly to l., looking at spectator; powdered hair dressed in curls with wreath of green bays and diamond ornament; white dress; grey background. Water-colour on ivory, oval, $1\frac{9}{16} \times 1\frac{1}{4}$ in.

Given to the University by Mrs. Sutherland.

275 GEORGE OAKLEY ALDRICH

B. 1722 (?); entered Merton College, 1739, at the age of 17; M.A. 1745; M.D. 1755; Founder of the Aldrichian Professorships by will dated 1795, and proved Jan. 1798, which came into operation (after his wife's death) in 1803; d. 1797 (?).

Bust to r., the head facing the spectator; scarlet fur-bordered cap; clean-shaven face; scarlet coat lined with brown fur over white shirt open at neck; painted in an oval spandrel. Canvas $25\frac{1}{2} \times 19\frac{1}{2}$ in. [50.]

Given to the University by Miss Benson of East Retford, sister of the widow of the subject, in 1837.[1]

In the Catalogue of 1840 this portrait is said to have been painted in Italy.

276 GEORGE WASHINGTON

After J. A. Houdon.

B. 1732; headed the rebellion of the American Colonies against England, 1774; first President of the United States, 1787; d. 1799.

Bust, bronze, the head turned slightly to r., hair tied in a queue; clean-shaven face; eyeballs incised; no drapery; inscribed at the back: GEORGE WASHINGTON BY JEAN ANTOINE HOUDON 1788 FOR OXFORD UNIVERSITY, ENGLAND, A GIFT FROM JONATHAN ACKERMAN COLES, AN ALUMNUS OF COLUMBIA UNIVERSITY, NEW YORK, U.S.A. F. BARBEDIENNE FONDEUR. TIFFANY & CO.

An engraving from a similar bust was published in Philadelphia in 1814.

Given to the University in 1902.

277 JOHN WILLS

Lewis Vaslet.

B. 1741; Scholar of Wadham College; Fellow, 1765; D.D. and Warden, 1783; benefactor to his college, and to the University; d. 1806.

Bust, three-quarters to r.; white bushy wig; clean-shaven face; bands; scarlet and black D.D. gown and black scarf over black cassock; dark background. Pastel on paper, $10\frac{3}{4} \times 8\frac{1}{2}$ in. (oval). [53.]

Signed and dated on the back: L. VASLET OF BATH FECIT 1790.

Oxford Exhibition of Historical Portraits, 1906, No. 151*.

[1] Aldrich, of whom little is recorded, named as his executors John Gally Knight and Samuel Smith of Nottingham. His name was added to the List of Benefactors in 1816. See minutes of the Hebdomadal Board.

278 LOUISE, QUEEN OF PRUSSIA

B. 1776, at Hanover, d. of Karl Duke of Mecklenburg-Strelitz; m. in 1793 the Crown Prince Frederick William, who succeeded as King of Prussia in 1797; mother of Frederick William IV and of the Emperor William I; d. 1810.

Miniature, enclosed in a gold and turquoise bracelet; bust, to l., the head turned towards spectator; youthful face; hair with a dash of powder, dressed high in curls; low-cut white gown with high collar at the back; gold-patterned ribbon over her l. shoulder and round waist. Water-colour on ivory, $1\frac{3}{8} \times 1\frac{1}{8}$ in.

Given by the Emperor William I to the biographer of the subject, Miss Elizabeth Harriot Hudson, who bequeathed it to the Bodleian in 1894.

279 MRS. FRANCES SUTHERLAND

John Smart.

Daughter of . . Beckwith; married as his first wife, A. H. Sutherland; d. before 1812.

Miniature, bust, three-quarters to l.; powdered hair tied with a blue ribbon; low-necked blue dress; white scarf round shoulders; grey background. Water-colour on ivory, $1\frac{7}{16} \times 1\frac{3}{16}$ in.

This and the fellow miniature of A. H. Sutherland, originally fine, are much faded.

280 CHARLES BURNEY

Joseph Nollekens.

B. 1726; pupil of Thomas Augustus Arne, 1744; D.Mus., Oxford, 1769; Organist at Chelsea Hospital, 1783; published accounts of his foreign travels, a *History of Music*, and musical compositions; d. 1814.

Bust, plaster; the head turned to l.; short hair brushed back; clean-shaven face; eyeballs incised; in gown and hood with bands.

Appears in the Catalogue of 1806. The original bust was exhibited at the Royal Academy in 1802.

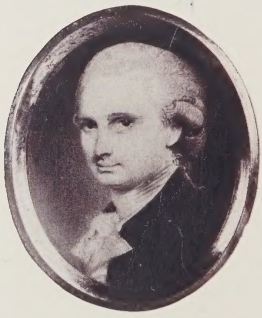
281 ALEXANDER HENDRAS SUTHERLAND

John Smart.

B. 1753; of Gower Street, London; sometime Captain of St. Giles' Volunteer Infantry; J.P.; F.S.A.; began his great collection of prints and drawings in illustration of Clarendon and Burnet in 1795, and devoted twenty-three years to the work, which was continued and almost doubled by his second wife Charlotte and by her given to the Bodleian Library in 1837; d. 1820.

No. 283. Napoleon

No. 289. E. E. Williams



No. 281. A. H. Sutherland

Miniature, bust, three-quarters to l., looking at the spectator; clean-shaven face; powdered wig; white neckcloth and cravat; rust-red coat; grey background. Water-colour on ivory, oval, $1\frac{3}{8} \times 1\frac{1}{8}$ in.
Given to the University by Mrs. Charlotte Sutherland (b. 1782; m. 1812; d. 1852;) of Merrow, Surrey, second wife of A. H. Sutherland, and daughter of the Rev. William Hussey, Rector of Sandhurst, Kent.

282 THE SAME

Bust, to r., looking at the spectator; white hair and slight whiskers; white collar and shirt frill; yellow waistcoat, dark brown coat. Canvas 30 × 25 in. (*Placed with the Sutherland Collection.*)

283 NAPOLEON I

Giuseppe Longhi.

B. 1768 (?); Emperor of the French, 1804; exiled, 1815; d. at St. Helena, 1821.
Miniature, bust, in profile to l.; straight hair, a lock over the forehead; clean-shaven face; dark uniform with pale facings; high collar showing white collar and black stock beneath; epaulettes, ribbon, and star; signed to r. *Longhi f. á Milano.* Pencil drawing, $3\frac{1}{4} \times 3\frac{1}{4}$ in.
Inscribed on the back: BEQUEATHED TO THE BODLEIAN LIBRARY BY CAPTAIN MONTAGU MONTAGU A.D. APRIL 1864.
Framed beneath this portrait is the following letter:—

Monsieur,

Puïsque vous aimez savoir à quelle époque, où, et dans quelle circostance [*sic*] j'ai tracé le portrait de Napoléon au crayon, que je viens de vous céder, en voici l'histoire.

En 1801 j'ai été nommé comme membre de la consulte cisalpine qui se rendit à Lyon pour arranger sous la présidence de Napoléon (alors premier consul) la costitution [*sic*] de mon pays. Après avoir tout terminé, le premier Consul vint présider lui-même l'assemblée cisalpine, sachant qu'il devoit être élu Président de notre République, à la quelle il donna dans la même circostance le nom de République Italienne.

Je me trouvais assi peu loin de lui dans le tems qu'un orateur assez prolixe et flatteur faisoit le récit de bien de mots vides de sens et de gout. Peut-être Bonaparte n'y faisoit aucune attention, mais il le regardoit pensif, se trouvant vis à vis de lui, et songeant à quelque chose de plus important. Je le voyois en profil tel qu'il est représenté dans mon dessein et un' excellente lumière qui venoit de la grande fenêtre de la façade de l'église, où nous étions assemblé marquoit (on ne peut mieux) les moindres traits de sa physionomie. L'ébauche fort avancé a réussi parfaitement de façon qu'il ne m'est resté que bien peu à faire pour le terminer. Tout le monde tant à Lyon qu'à Paris, où

je me suis rendu après, l'a jugé pour le plus ressemblant des portraits à cette époque de cet homme extraordinaire.

Voici Monsieur ce que je puis vous dire à l'égard de ce portrait. Je suis à vos ordres [1]

Tout dévoué

Milan ce 4 juin 1828. Jph Longhi.

Bequeathed to the University by Captain Montagu Montagu, R.N., of Bath, 1863; received in 1864.

284 THE SAME

Bust, marble, much smaller than life, the head slightly to l.; straight hair, a lock over the forehead; clean-shaven face; collar showing over high folded stock; double-breasted coat embroidered or laced, closely buttoned with high collar behind; $7\frac{1}{2}$ inches high, on black marble pillar 5 inches high.

Bequeathed to the University by Captain Montagu in 1863.

285 THE SAME, AFTER DEATH

Lieut.-Colonel John Ward.

Three-quarters length figure, lying to l. on a couch, the head in profile propped on a pillow and bolster; cocked hat; clean-shaven face; eyes only partly closed; in uniform, three orders on breast; the l. arm lying by side; inscribed NAPOLEON ON HIS DEATH BED, ST. HELENA, 1821. FROM AN ORIGINAL SKETCH BY L^T^ COLONEL WARD. [*Copy by the artist.*] Pencil Drawing $5 \times 7\frac{3}{4}$ in.

At the back, under glass, is the following letter:—

14 Monmouth Road, Bayswater, London.

My dear Rigaud, 13 March /62.

I now send you the long-promised sketch of Napoleon which I trust you will consider worth your acceptance. Harriet unites with me in kindest regards, and I remain very sincerely yours, J. Ward.

Napoleon after death,—The face had a remarkably placid expression, and indicated mildness and sweetness of disposition. Those who gazed on the features as they lay in the still repose of death could not help exclaiming 'How beautiful'.

The head was so large as to be disproportioned to the rest of the body, and the forehead was very broad and full. The skin was perfectly white and delicate, and notwithstanding the accumulation of external fat, the whole frame was slender and effeminate. On the left leg near the ankle was a scar which appeared to have been occasioned by a wound. He died on Saturday evening the 5th May, 1821. The accompanying sketch was taken from the original one which was drawn on the spot by L^t^. Colonel John Ward, then an ensign in the 66^th^ regiment.

Given to the University by the Rev. John Rigaud, B.D. (to whom the letter is addressed) on June 29, 1888.

[1] I have only corrected and added a few accents.

286 PERCY BYSSHE SHELLEY

Malcolm Stewart, after G. Clint & Amelia Curran.

B. 1792; entered University College, 1810; poet; drowned off Viareggio, 1822.

Half length, slightly to l., looking at the spectator; rough fair hair; clean-shaven face; dark blue coat, over white shirt with wide collar open at throat; the right arm rests on red-covered table, a pen in the hand; inscribed M. STEWART 1900, AFTER CLINT. Canvas $23\frac{1}{4} \times 19\frac{1}{2}$ in. [319.]

Given to the University in Feb. 1903 by Mr. Lionel Cust, M.V.O., then Keeper of the National Portrait Gallery.

Clint's portrait in the National Portrait Gallery is itself based upon a painting by Miss Amelia Curran done in Rome in 1819 and a drawing by Captain E. E. Williams. No. 286 is a revision of Clint's portrait made with the aid of Miss Curran's original.

287 THE SAME

A drawing in crayons by a German artist, probably of the head in Miss Curran's portrait, but showing differences from both; open shirt collar, coat barely indicated. Canvas, oval, 20×16 in. [320.]

Given to the University by Jane, Lady Shelley, June 13, 1893.

Lady Shelley had the portrait by Miss Curran in her possession until 1899, when it passed at her death to the National Portrait Gallery.

288 THE SAME

Reginald Easton after Louis Antoine Philippe, duc de Montpensier.

Miniature, bust, head of a child, facing the spectator; the head three-quarters to r.; long curly flaxen hair; wide lace collar; blue tunic; puce-coloured cloak lined with white. Water-colour drawing, $3\frac{3}{4} \times 3$ in.

Given to the University by Jane, Lady Shelley, in 1893.

The original, now in possession of Sir John Shelley of Avington, Alresford, Bart., was formerly in the collection of the Ladies of Llangollen.[1] The Duc de Montpensier, brother of King Louis Philippe, lived at Twickenham between 1800 and 1807, and may have drawn the miniature during Shelley's residence at Sion House School, Brentford, between 1802 and 1806, in which year he went to Eton. It is reproduced in Dowden's *Life of Shelley*, i.

[1] I owe this information to the kindness of Mr. Buxton Forman.

289 EDWARD ELLERKER WILLIAMS

B. 1793; educated at Eton; served in India in the 8th Dragoons; married Jane Cleveland, 1819; visited Geneva, 1820; settled at Pisa, 1821; he and his wife became friends of the Shelleys; drowned with Shelley in the yacht *Ariel*, July 8, 1822.

Miniature, bust, to l., looking at the spectator; fair, rough hair; youthful clean-shaven face; white stock and shirt frill; dark blue coat and white waistcoat; cloudy blue sky background. Water-colour on ivory, $2\frac{7}{8} \times 2\frac{3}{8}$ in.

At the back a lock of hair is held in place by the initials E.E.W. in gold wire.

Given to the Bodleian in 1901 by the grandson of the subject, Percy Edward Williams of Montbel, Hunter's Hill, N.S.W., through his brother, Mr. J. W. Williams.

290 JOHN PHILIP KEMBLE

After John Flaxman.

B. 1757; educated for the Roman Catholic priesthood at Douay; acted at Drury Lane Theatre, 1783; manager from 1788; manager of Covent Garden Theatre, 1803; d. 1823.

Bust, plaster, smaller than life, the head facing the spectator; short hair parted in the middle; clean-shaven face; as Cato in classical drapery.[1]

A paper pasted at the back records the bequest of the head by John Power Hicks, M.A., in 1895.

291 SHUTE BARRINGTON

B. 1734; Fellow of Merton College, 1755; Canon of Christ Church, 1761; D.C.L. 1762; Bishop of Llandaff, 1769, of Salisbury, 1782, and of Durham, 1791; d. 1826.

Half length, three-quarters to l.; white bushy wig; clean-shaven face; black dress; three-cornered hat under his l. arm; dark background. Canvas $29 \times 24\frac{1}{2}$ in. [316.]

Oxford Exhibition of Historical Portraits, 1906, No. 182.

The bishop was painted by Romney in 1786, a portrait which hangs in the house of the Regius Professor of Pastoral Theology; by John Russell in 1790, by William Owen in 1811 and 1824, and by E. Hastings in 1821, the portrait now at Balliol College. Those by Russell and Owen were exhibited in the Royal Academy in the years given.

[1] Perhaps after the head in the monument once in Westminster Abbey.

292 WILLIAM FLETCHER

Jubber[1]

B. 1739; Founder of the Old Bank in Oxford; three times Mayor; an antiquary to whom is due the preservation of much of value in Oxford; a benefactor to the Bodleian—the giver of some beautiful painted glass and a few portraits—and to Yarnton; d. in a house opposite the old Ashmolean Museum, Dec. 27, 1826.[2]

Bust, plaster, the head facing the spectator; short bushy wig; clean-shaven face; eyeballs slightly incised; neck-cloth; coat with three buttons, of which the two lower are fastened; the plinth inscribed ALDERMAN WILLIAM FLETCHER, DONOR OF THESE WINDOWS.

293 LUDWIG VAN BEETHOVEN

? J. N. Schaller.

B. 1770 at Bonn; settled at Vienna 1792; d. 1827.

Bust, plaster cast, facing the spectator; thick hair brushed back; clean-shaven face; eyeballs incised; looking upwards; loose drapery.

Cast from a bust modelled in Vienna in 1826 for Beethoven's friend Carl Holz, at whose death, in 1858, it passed to Frau Linzbauer. She gave it in 1870 to the Royal Philharmonic Society of London, in whose possession it now is.[3]

294 FRANCIS DOUCE

? Chatterton Smith.

B. 1757; Keeper of Manuscripts in the British Museum, antiquary and author; bequeathed his MSS. and other collections to the University; d. 1834.

Half length, seated slightly to l. in an arm-chair; clean-shaven face; dark coat with large collar; both arms resting on arms of chair. Drawing in pencil, 9 × 7 in.

[1] The attribution of this bust to an artist named Jubber rests on a MS. note in the handwriting of Norris in the copy of his catalogue which lies on the table of the present janitor of the Bodleian. Norris was janitor from 1835 to 1877 and compiled a Catalogue of the contents of the Picture Gallery with the help, it is said, of Dr. Bliss. A family of the name of Jubber resided in Oxford in the early part of the nineteenth century, and persons of the name occur in the rate-books.

[2] Cf. Mrs. Stapleton's *Three Oxfordshire Parishes*, p. 248, where the month and year are both wrongly given as Oct. 1827. The correct dates are taken from the gravestone in Yarnton Church. Alderman Fletcher's will was proved in the spring of 1827.

[3] The bust was fetched from Vienna by Sir W. Cusins, and is preserved in a chest, a cast only being exhibited at the concerts of the Society.—*Musical Times Beethoven special number*, Dec. 15, 1892, 20.

A paper pasted on the back of the frame is inscribed 'Francis Douce, aetatis suae 73. Presented to the University Library by the Rev. Edward Goddard, May 29, 1852. This drawing by Chatterton Smith. Mr. Hogarth show'd me a drawing by C. S. of Douce taken two years after this—evidently by the same hand H. O. C.'[1] The name here is possibly an error for Stephen Catterson Smith, R.H.A. 1806–72, who drew portraits in black chalk.

295 EDWARD BURTON

Philip Corbet.

B. 1794; Student of Christ Church; D.D. and Regius Professor of Divinity, 1829; d. 1836.

Three-quarters length, seated facing the spectator, the head turned slightly to r.; squinting eyes; bald head; grey hair; clean-shaven face; white collar, stock, and bands; black gown over black cassock; the l. arm leaning on back of chair, the r. on table on which lies an open illuminated MS. Panel $17\frac{3}{4} \times 14\frac{1}{2}$ in. [56.]

Inscribed on the back: 'the Rev. Dr. Burton painted by P. Corbet.'

Given to the University by the subscribers to Dr. Burton's monument in 1839.[2]

A similar picture is in the house of the Regius Professor of Divinity at Christ Church, concerning which Dr. Jacobson, Professor in 1848, the donor, wrote to Dr. Ince about 1878, 'the original conception of the portrait of Dr. Burton was to represent him in evening dress—knee-breeches and silk stockings . . . This academical aspect was given to the portrait afterwards as more likely to make it acceptable in Oxford . . . The picture represents this second edition.'

A portrait by Philip Corbet was exhibited at the Royal Academy in 1838.

296 JOHN IRELAND

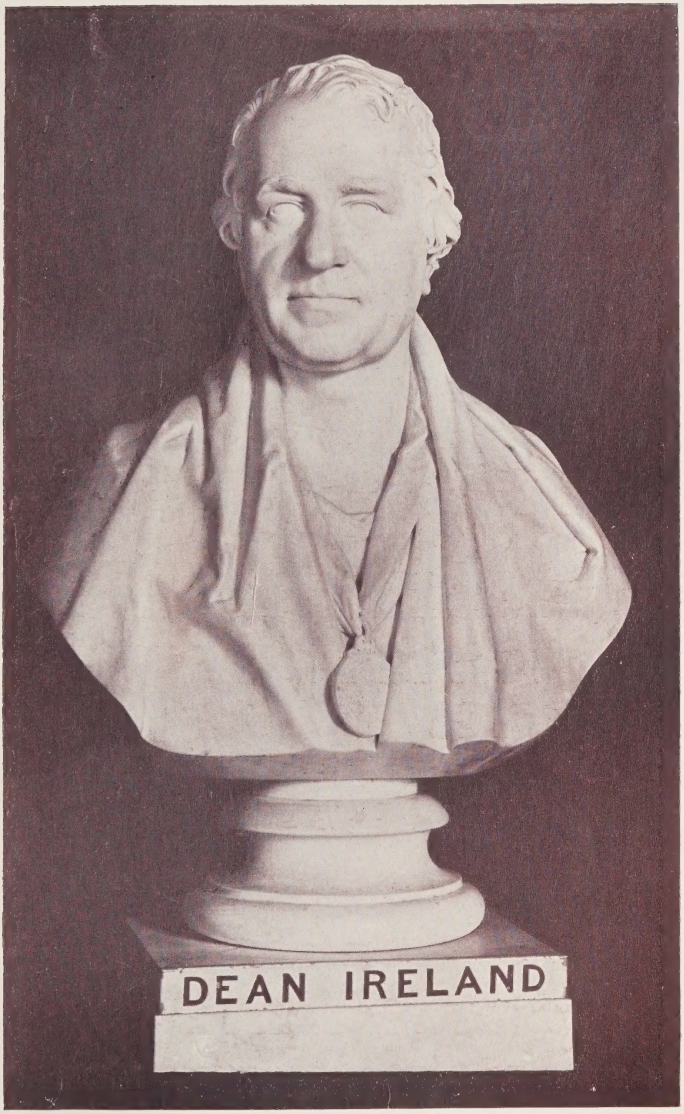
Sir F. L. Chantrey.

B. 1761; educated at Oriel College; Dean of Westminster, 1816; Founder of Professorship and Scholarship called by his name; d. 1842.

Bust, marble, the head turned slightly to l.; short hair; clean-

[1] Mr. Hogarth of the Haymarket, London, was employed to restore pictures in the Bodleian under the Librarianship of the Rev. H. O. Coxe.

[2] Minutes of the Hebdomadal Board.



No. 296. Dean Ireland

shaven face; coat with high collar indicated; ribbon and badge of the Order of the Bath round neck.

Inscribed at the back:—

JOHN IRELAND D.D., DEAN OF WESTMINSTER
CHANTREY 1829.

Given to the University by Dean Ireland in 1831, in response to a request from the Hebdomadal Board: 'the bust on which [Chantrey's] talents have been exerted with so much success.'[1]

297 MARY WOLLSTONECRAFT SHELLEY

Reginald Easton.

B. 1797, daughter of William Godwin and Mary Wollstonecraft; married Percy Bysshe Shelley, 1816; author of *Frankenstein;* edited Shelley's works; d. 1851.

Miniature, half length, slightly to r.; fair hair dressed with fillet across forehead; black lace veil over the head and falling over shoulders, caught together at the breast with a bunch of pansies; white lace dress seen through it. Water-colour, $4\frac{1}{4} \times 3\frac{3}{8}$ in.

Said to be based on a bust modelled from a cast taken after death.

Given to the University by Jane, Lady Shelley, in 1894.

298 ARTHUR WELLESLEY, DUKE OF WELLINGTON

Sir F. L. Chantrey.

B. 1769; created Duke of Wellington, 1813; Prime Minister, 1828 and 1834; Chancellor of the University from 1834; d. 1852.

Bust, marble, the head turned three-quarters to r.; short hair, clean-shaven face; loose drapery; signed, SIR F. CHANTREY, 1841.

299 FREDERICK WILLIAM ROBERTSON[2]

W. Pepper.

B. 1816; educated at Edinburgh University and Brasenose College; incumbent of Trinity Chapel, Brighton, 1847; an influential preacher; d. 1853.

Bust, marble, the head turned slightly to l.; thick hair parted on one side; bushy whiskers; shaven upper lip and chin; loose drapery; signed at the back W. PEPPER SC^{R}; pedestal inscribed

[1] Minutes of the Hebdomadal Board, Nov. 21, 1831.
[2] See also mask of face and hands No. 326.

IN MEMORIAM FREDERICI GULIELMI ROBERTSON AMICI POSUERE. NAT. 3 FEB. 1816, OB. 15 AUG. 1853.

Purchased by subscription and given to the University in 1862; a medallion by the same sculptor was exhibited in the Royal Academy in 1854.

300 MARTIN JOSEPH ROUTH

T. C. Thompson.

B. 1755; Fellow of Magdalen College, 1775; D.D. and President, 1791, for sixty-three years; d. 1854.

Three-quarters length, seated almost facing the spectator in an upholstered arm-chair; short white wig; clean-shaven face; white bands; black gown over black clothes; the r. hand holds spectacles, the l. on arm of chair; behind to r. three rows of books, crimson curtain to l.; signed and dated below to r. T. C. THOMPSON, R.H.A. 1851. Canvas 48 × 38 in. [206.]

The tablet on frame is inscribed: M. J. ROUTH D.D., IN THE 90TH YEAR OF HIS AGE. PRESENTED TO THE UNIVERSITY OF OXFORD BY A FEW OF HIS FRIENDS. PAINTED BY T. C. THOMPSON, R.H.A. 1851.

A copy of the original picture in the possession of Magdalen College which no doubt was the one exhibited in the Royal Academy as No. 494 in 1843, and copied for the Bodleian in 1851.[1]

301 DANIEL WILSON

B. 1778; M.A. of St. Edmund Hall, 1804; D.D. 1832; first Bishop of Calcutta 1832; was largely instrumental in getting the Cathedral there built, of which a model, presented in 1845, is in the Bodleian Library; d. 1858.

Half length, facing the spectator; dark brown hair; clean-shaven face; white bands and stock; black gown. Canvas 29 × 24 in. [60.]

This picture came to the Gallery between 1840 and 1881. The compiler has found no record of the giver or of the exact date.

302 BULKELEY BANDINEL

Thomas Kirkby.

B. 1781; Fellow of New College; D.D.; Bodley's Librarian 1813–60; assisted in producing an edition of Dugdale's *Monasticon* 1817; published the last printed Catalogue; d. 1861.

[1] For the correspondence concerning it, and the names of the donors, see Bloxam's *Register of Magdalen College*, vii. 32.

Half length, seated three-quarters to l. in red chair; bald head, dark brown hair at sides; clean-shaven face; white neckcloth and bands; black D.D. gown over black coat; the l. arm rests on arm of chair, the hand only partly seen; green curtain background. Canvas 30 × 24 in. [301.]

Inscribed on the back: — BULKELEY BANDINEL, D.D. BODLEY'S LIBRARIAN, PAINTED BY THOS. KIRKBY 1825.

303 FREDERICK WILLIAM HOPE

B. 1797; educated at Christ Church; M.A. 1823; D.C.L. 1855; F.R.S., F.L.S., and F.Z.S.; Founder of the Professorship of Zoology, 1861; donor of a great collection of engraved Portraits to the University; d. 1862.

Half length, slightly to r., looking at the spectator; grey hair and whiskers; standing collar; black silk stock in which is stuck a pin in the form of a spray of lily of the valley; black coat and waistcoat; watered silk black ribbon for eyeglass; arms folded. Black and white drawing on paper, $8\frac{5}{8} \times 7$ in.

Bequeathed by the widow of the subject in 1879.[1]

(*In the Hope Collection of Portraits.*)

304 WILLIAM SCHOMBERG ROBERT KERR, MARQUESS OF LOTHIAN

G. F. Watts.

B. 1832; B.A. of Christ Church, 1854; succeeded as eighth marquess, 1841; Founder of the Marquess of Lothian's Prize, 1870; d. 1870.

Bust, three-quarters to r., looking at the spectator; brown hair, moustache, and full red beard; white collar; black gown and coat; signed below to r. G. F. WATTS. Canvas $25\frac{1}{2} \times 20\frac{1}{2}$ in. [19.]

A tablet on frame is inscribed: IN MEMORIAM VIRI DILECTISSIMI ET JUDICIO AMICORUM SUMMIS REIPUBLICÆ HONORIBUS DESTINATI HANC TABULAM UNIVERSITATI QUAM INGENIO MORIBUS MUNIFICENTIA ORNAVERAT, II QUORUM NOMINA SUPERSCRIPTA SUNT COMMENDAVERE. DECESSIT A.D. MDCCCLXX. VIXIT TANTUM ANNOS XXXVII.

Given to the University in 1878 by the subscribers, whose names are inscribed on either margin of the frame.

Exhibited at the Royal Academy as 'The late Marquess of Lothian,' in 1875.

[1] Minutes of the Hebdomadal Council, 1879.

305 GEORGE ORMEROD

John Jackson.

B. 1785; educated at Brasenose College; D.C.L. 1818; F.R.S. 1819; antiquary and author of *A History of the County Palatinate and City of Chester*; d. 1873.

Three-quarters length, seated to l. in a high-backed arm-chair, the head turned towards the spectator; black hair; slight whiskers; white neckcloth and frilled shirt; double-breasted coat with high dark velvet collar; his l. hand holds the back of a large book, the r., with spectacles, rests on knee; two other volumes, one labelled *Cheshire MSS.*, the other *Inq. P. M.*, vol. 2, on table to r.; signed and dated to r. J. JACKSON DE^{T} 1817. Water-colour drawing, 10 × 8 in. Inscribed on the back: JAN. 25 1817. Inserted in Ormerod's *Cheshire*, vi. 323, and given to the University by George Wareing Ormerod in 1890.

Engraved by H. Meyer, 1819.

306 MRS. ELLEN HOPE

Daughter of George Meredith of Berrington Court, Worcestershire; m. Frederick William Hope 1835; benefactress to the University; d. 1879 (?).

Half length, to l., looking at the spectator; dark hair drawn over the temples; black lace veil at the back of head and falling over shoulders; ear-rings; light low-cut dress trimmed with white lace seen through transparent black shawl; fine white chemisette at breast; necklace and heavy brooch with pendant. Black and white drawing on paper, $8\frac{5}{8} \times 7$ in.

Bequeathed by the subject in 1879.[1]

(*In the Hope Collection of Portraits.*)

307 HENRY OCTAVIUS COXE

G. F. Watts.

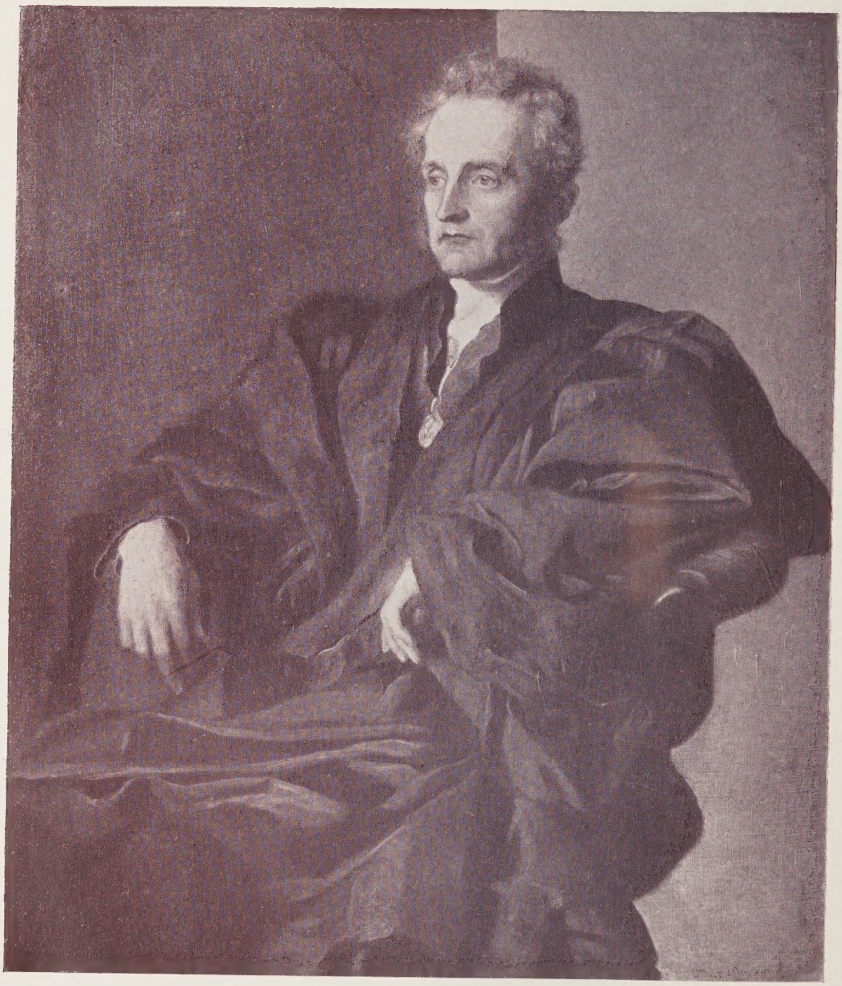
B. 1811; educated at Worcester College; Bodley's Librarian, 1860–81; Rector of Wytham, Berkshire; a distinguished scholar and palaeographer; d. 1881.

Half length, seated, three-quarters to l.; grey hair; slight whiskers; white neckcloth and collar; M.A. hood and black gown over black clothes. Canvas 28 × 21 in. [306.]

Painted for the subscribers and presented to the University in 1876.

Engraved by T. L. Atkinson, 1879.

[1] Minutes of the Hebdomadal Council.



No. 309. Dean Stanley

308 THE SAME

F. Tatham.

Half length, to r., the head turned towards the spectator; thick brown hair; clean-shaven face; collar and black stock and tie; buff waistcoat showing shirt front; black coat; signed and dated below to r. F. TATHAM, 1833. Water-colour drawing, $12 \times 9\frac{1}{2}$ in.

Given to the University by J. L. Foster, of 2 Clifton Place, Sussex Square, London, in 1896.

309 ARTHUR PENRHYN STANLEY

G. F. Watts.

B. 1815; Scholar of Balliol College; Fellow of University College, 1839; Professor of Ecclesiastical History and Canon of Christ Church, 1858; Dean of Westminster, 1864; d. 1881.

Three-quarters length, seated three-quarters to l. in green arm-chair; curly grey hair; slight whiskers; white tie; black gown over black clothes; red ribbon of the Order of the Bath as dean of the Order round neck; his arms supported on the arms of the chair, the hands hanging over the ends; warm grey background; red curtain to l.; signed in white below to r. G. F. WATTS. Canvas 41×35 in. [114.]

Given to the University by the subject in 1879.

310 MONTAGUE BERNARD

E. E. Geoflowski.

B. 1820; B.C.L. of Trinity College; first Professor of International Law, 1859–74; Fellow of All Souls College, 1870; D.C.L.; Member of University Commission, 1877; d. 1882.

Bust, plaster; bald head, hair at sides; whiskers and beard under chin; eyeballs incised; no drapery.

Given to the University by the sister of the subject, Miss Bernard, of Overcross, Ross, Herefordshire, in Nov. 1890.[1] The bust is apparently dated 1873.

311 JANE WILLIAMS

G. Clint.

B. *c.* 1800; sister of John Wheeler Cleveland of the Madras army; m. 1st, Edward Ellerker Williams, *c.* 1819; became a friend of the Shelleys at Pisa, 1821; m. 2nd, in 1826, Thomas Jefferson Hogg (d. 1862); d. 1884.

[1] Minutes of the Hebdomadal Council.

Half length, seated slightly to r. the head turned facing the spectator; brown hair falling in ringlets over neck; low-cut white silk dress with very full sleeves and tight cuffs; spray of scarlet fuchsia at her breast; the l. arm rests on back of low chair in front of her; wedding-ring on finger. Canvas 30 × 25 in. [57.]

Presented to the University in 1906 by J. W. Williams, the grandson of the subject, at one time owner also of the guitar given to her by Shelley, and now exhibited in the Gallery.[1] George Clint was a brother-in-law of Mrs. Williams, and the portrait was painted about 1830.

312 PRINCE LEOPOLD, DUKE OF ALBANY

F. J. Williamson.

B. 1853; youngest son of Queen Victoria and Prince Albert of Saxe-Coburg; educated at Christ Church; D.C.L. 1876; d. 1884.

Bust, marble, the head turned slightly to r.; short hair, parted in the middle, moustache and imperial; eyeballs incised; in uniform of the Seaforth Highlanders, a plaid over the l. shoulder; he wears the Orders of the Garter and Thistle, the Star of India, and family Orders.

Inscribed at the back H. R. H. PRINCE LEOPOLD, DUKE OF ALBANY F. J. WILLIAMSON, SC. ESHER, 1884.

A bust of the Duke by this sculptor was exhibited by command of Queen Victoria at the Royal Academy in 1883.

313 GÚDBRANDR VIGFÚSSON

H. M. Paget.

B. 1828 in Iceland; studied in Copenhagen, 1849; came to Oxford, 1866; Lecturer in Icelandic in the University, 1884; edited works on Icelandic literature, and, with F. York Powell, the *Corpus Poeticum Boreale;* d. 1889.

Half length to l., face almost in profile; grey hair, moustache, and beard; white collar and shirt; black tie; brown cape over dark grey coat; name of subject above to l., signed and dated H. M. PAGET 1888. Canvas 30 × 25 in. [332.]

Bequeathed to the University by Frederick York Powell, Regius Professor of Modern History, in 1904.

Exhibited at the Royal Academy in 1890.

[1] This guitar was made in Florence by Ferdinando Bottario in 1816. It was preserved by Mrs. Williams's daughter Mrs. Lonsdale, and through the effort of Mr. Silsbee (see No. 318) and Mr. J. W. Williams was given to the Bodleian in 1906.—Cf. *Introduction to the Diary of E. E. Williams*, published by Dr. R. Garnett.

314 HENRY WENTWORTH ACLAND

Alexander Munro.

B. 1815; educated at Christ Church; Fellow of All Souls College 1840; Regius Professor of Medicine 1858; created a baronet 1884; d. 1900.

Bust, plaster cast, facing the spectator; curly hair; young, clean-shaven face; no drapery.

Given to the University by Mr. T. W. Jackson.

(*In the Hope Collection of Portraits.*)

315 BENJAMIN JOWETT

H. R. Hope Pinker.

B. 1817; Scholar and Fellow of Balliol College; Regius Professor of Greek, 1855; Master of Balliol College from 1870; Hon. Doctor of Theology, Leyden, 1875; LL.D. Edinburgh, 1884; LL.D. Cambridge, 1890; d. 1893.

Bust, marble, facing the spectator; head slightly bald, hair plentiful and curly over ears; slight side-whiskers, otherwise clean shaven; eyeballs incised; turned-down collar and white tie; M.A. gown over dress clothes; inscribed at the back, REV. BENJAMIN JOWETT D.D. H. R. HOPE PINKER SCULP. 1896.

Given to the University by the subscribers Nov. 1896.

A bust was exhibited in the Royal Academy in 1892.

316 WILLIAM EWART GLADSTONE

T. Woolner.

B. 1809; educated at Christ Church, and Fellow of All Souls College; M.P. for the University, 1847–65; Prime Minister in 1868, 1880, 1886, and 1892; d. 1898.

Bust, marble, facing the spectator, thick hair; whiskers; shaven chin; standing collar; ample tie in a bow; coat buttoned with one button; inscribed at the back, T. WOOLNER, SC., LONDON, 1866.

Given to the University by the subscribers in 1866.

The pedestal, decorated with reliefs, was exhibited in the Royal Academy in 1868; the bust in 1869.

317 BARTHOLOMEW PRICE

Marmaduke Fowler.

B. 1818; Fellow of Pembroke College, 1844, Master 1891; F.R.S. 1852; Sedleian Professor of Natural Philosophy, 1853; d. 1898.

Three-quarters length, seated slightly to l., looking at the spectator;

grey hair, slight whiskers; long white bands; scarlet and black D.D. gown, and scarf; the r. arm rests on table, the hand supporting the head, the l. on knee; table and bookcase to l.; signed and dated above to l. MARMADUKE FOWLER, 1900.

A replica from the portrait painted for the subscribers and presented to Pembroke College; given to the University by Mrs. Bartholomew Price, widow of the subject, in 1900.

318 EDWARD AUGUSTUS SILSBEE

John S. Sargent.

B. 1826; of Salem, Massachusetts, 'an ardent admirer of Shelley's genius,' presented to the Bodleian, June 21, 1898, the guitar given by the poet to his friend Mrs. E. E. Williams; d. 1900.

Bust, slightly to r., thick rough hair, white beard, and moustache; black coat; signed and dated above, JOHN S. SARGENT 1899. Charcoal drawing, $20\frac{3}{4} \times 17\frac{3}{4}$ in.

Given to the University by the subject in 1899.

319 WILLIAM STUBBS

Sir Hubert von Herkomer.

B. 1825; educated at Christ Church; Fellow of Trinity College, 1848; Regius Professor of Modern History, 1866; D.D. 1878; Bishop of Chester, 1884, of Oxford, 1889; d. 1901.

Three-quarters length, seated in an arm-chair facing the spectator; the head slightly inclined to r.; grey hair and whiskers; black coat and apron; the l. hand on lap, the r. holds arm of chair. Canvas 40 × 36 in. [317.]

Given to the University by the subscribers in 1885.

Exhibited in the Royal Academy in 1887.

320 ADOLF NEUBAUER

Leonard Campbell Taylor.

B. 1832 at Kottejo in the district of Trencszyn in Hungary; educated at the Universities of Prague and Munich; Ph.D.; began to publish in Paris, 1857; official in the Austrian Consulate of Jerusalem; Sub-Librarian at the Bodleian, 1873; Hon. Fellow of Exeter College; Reader in Rabbinical literature, 1884; retired 1899 to Vienna; a highly distinguished Hebrew scholar; d. in London 1907.

Three-quarters length, seated facing the spectator, in a wooden arm-chair; head rather bald; grey hair, moustache and short beard;

white collar and cuffs; black M.A. gown over greenish-grey coat; closed folio volume held on knees with both hands; signed and dated to r. LEONARD CAMPBELL TAYLOR 1900.

Painted for the subscribers and presented to the University in 1900.

321 JOHN CHURTON COLLINS

T. W. Holgate.

B. 1848; educated at Balliol College; University Extension Lecturer; critic and author; Professor of English Literature at Birmingham; d. 1908.

Half length, facing the spectator; brown hair and moustache; turned-down collar; red tie passed through a ring; light waistcoat; M.A. gown over dark coat; his r. hand points to the page of an open book supported by his l.; signed T. W. HOLGATE. Canvas 36 × 29 in.

Presented to the University by the subscribers to the Churton Collins Memorial Fund in 1909.

322 GOLDWIN SMITH

E. Wyly Grier.

B. 1823; educated at Christ Church, Magdalen, and University Colleges; Fellow of University, 1846; Regius Professor of Modern History, 1858–66; Hon. Fellow of Oriel, 1867; went to America, 1868; settled in Canada, 1871; D.C.L. 1882; d. 1910.

Nearly whole-length, seated slightly to r. in a wooden library chair, the head nearly facing the spectator; grey hair; moustache and whiskers; white collar and shirt; black tie; black D.C.L. gown with scarlet hood over dark clothes; gold-rimmed eye-glasses hanging from waistcoat-button; hands clasped, resting on lap; shields of arms of Oriel, Magdalen, and University Colleges above to r.; inscribed to r. AET. 72, signed and dated below to l. E. WYLY GRIER 1894. Canvas 54 × 42 in. [212.]

On label on the back is written: PORTRAIT OF PROFESSOR GOLDWIN SMITH, SOMETIME REGIUS PROFESSOR OF MODERN HISTORY AT OXFORD. TO BE PRESENTED TO THE UNIVERSITY OF OXFORD BY PROFESSOR GOLDWIN SMITH. E. WYLY GRIER. C./O. CHAPMAN BROTHERS.

323 THE SAME

Alexander Munro.

Bust, plaster cast, parted hair and whiskers; no drapery.

Given to the University by Mr. T. W. Jackson.

(*In the Hope Collection of Portraits.*)

324 WILLIAM DUNN MACRAY

Henry Scott Tuke.

B. 1826; academical clerk of Magdalen College, 1844; Chaplain, 1856; Fellow, 1891; assistant librarian in the Bodleian, 1840–1905; Rector of Ducklington, 1870; D.Litt.; F.S.A.; catalogued the Rawlinson, Digby, and Clarendon manuscripts; published the Register of the Fellows of Magdalen College.

Bust, to r., white hair and whiskers; spectacles; white collar; black undress Doctor's gown over black coat and waistcoat; gold watch-chain; rich blue background. Canvas $26\frac{1}{2} \times 21\frac{1}{2}$ in.

Presented to the University in commemoration of Dr. Macray's nearly seventy-five years' membership of the College and the College school, and more than sixty-five years' service in the Bodleian Library, by the President and Fellows of Magdalen College, 1910.

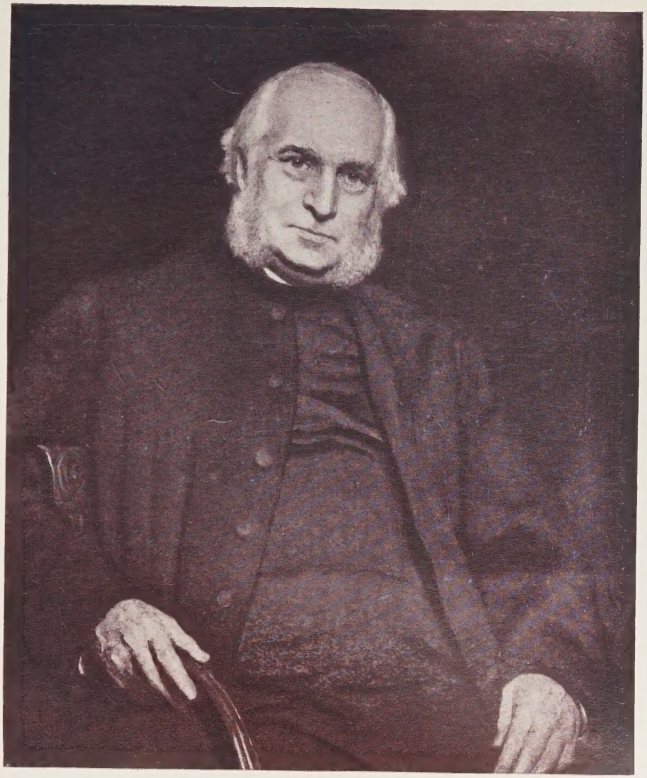
324 a. GEORGE FREDERICK BODLEY[1]

Thomas Murphy.

B. 1827; architect; R.A. 1902; F.S.A., D.C.L; d. 1907.

Bust, plaster partly painted, facing the spectator; eyes deeply incised; head, with short hair, moustache and beard, white; white collar; blue tie passed through a ring; red D.C.L. gown over black coat and waistcoat; gold watch-chain and seals; the plinth inscribed with the name of the subject and PRESENTED BY HIS FORMER PUPIL EDWARD PRIOLEAU WARREN, 1911, and signed THOMAS MURPHY SC. 1911.

[1] This portrait reached the Bodleian when these pages were in the last stage of revision, too late to insert in its exact place.



No. 319. Bishop Stubbs

No. 324. Dr. Macray

DEATH MASKS

325 WILLIAM HAZLITT

B. 1778; essay writer; d. 1830.
Plaster mask of face.

326 FREDERICK WILLIAM ROBERTSON

B. 1816; well-known preacher; d. 1853.
Models of the face and hands taken after death and given to the University by his daughter Lady Shuckburgh, in 1902 (see No. 299).

327 RAMSAY RICHARD REINAGLE, R.A.

B. 1775; a painter; d. 1862.
Plaster cast of face and hands.

The following portraits were known to Gutch and appear in his Catalogue of the contents of the Bodleian in 1796. They have since his time disappeared or received other designations:—

Dr. William Gilbert, on panel, dated 1591, already decayed in 1796; has since disappeared; engraved in Harding's *Biographical Mirrour*, ii. 33.
John Anstis, whole length, given by Lewis Stephens in 1750, decayed in 1796; has since disappeared.
King Henry IV of France, on copper, at one time in the Ashmolean; has disappeared.
Ben Jonson, a second portrait, at one time in the Ashmolean Museum; has disappeared.
Sir Henry Spelman, bequeathed by Dr. Rawlinson; untraced.
Salomon Negri, Damascenus, 1718, by Hill, bequeathed by Dr. Rawlinson; untraced.
Rev. Joseph White, by M. W. Peters; was applied for and given back to the family; it was engraved. cf. Gent. Mag. 1786 I. p. 32
Patrick Ruthven, Earl of Brentford. See No. 107.
Edward Benlowes. See No. 101.

Prince Maurice of Orange Nassau. See No. 106.
Anthony Ashley Cooper, Earl of Shaftesbury. See No. 220.
Thomas Wharton, M.D., by Wollaston, untraced.
Archbishop Lancelot Blackburne. See No. 250.
Admiral Tromp: now in the Ashmolean Museum, called Portrait of a Young Man, by P. J. Codde.
Count Axel Oxenstierna. See No. 446 in the Ashmolean.
Frederigo Zuccaro. See No. 409 in the Ashmolean.
Cardinal Bentivoglio: now in the Ashmolean.
Dr. James Hyde. See No. 229.
Christopher Columbus. See No. 404 in the Ashmolean.

Dr. Thomas Marshall. Mentioned only in the Library accounts for 1698.
Sir John Godsalve, ? by John Betts, engraved in Harding's *Biographical Mirrour*, 1792, i. 36, as in Bodleian. Not now to be found.

PORTRAITS IN THE CONVOCATION HOUSE

328 WILLIAM SCOTT, LORD STOWELL

William Owen.

B. 1745; Scholar of Corpus Christi College, 1761; Fellow of University College, 1765; D.C.L. 1779; Camden Professor of Ancient History, 1773–85; Judge of the High Court of Admiralty, 1798–1828; Burgess for the University, 1801–21; created Baron Stowell, 1821; d. 1836.

Whole length, seated three-quarters to l. in a red and gilt arm-chair; as a judge of the Admiralty Court; grey judge's wig; clean-shaven face; white lace cravat and ruffles; black gown; both hands supported on arms of chair; table with turkey cover to r.; background, red and green curtains to l., sky through opening to r. Canvas 80 × 62½ in.

This and the companion portrait of Lord Eldon were painted for Lord Stowell, 1811–16, and were presented to the University by his daughter and her husband Lord and Lady Sidmouth in 1838, 'in testimony of our own high Respect of the University and as memorials of two of its most distinguished ornaments.'[1]

Another pair of similar portraits is in the possession of the Earl of Eldon; a third is in the Guildhall at Newcastle-on-Tyne.

329 JOHN SCOTT, LORD ELDON

William Owen.

B. 1751; Fellow of University College, 1767; D.C.L., and High Steward of the University, 1801; Lord Chancellor, 1801; created Earl of Eldon, 1821; visited Oxford, 1834; d. 1838.

Whole length, seated in a red arm-chair facing the spectator; long grey judge's wig; clean-shaven face; lace cravat and ruffles; Chancellor's black and gold robe over black clothes; his r. hand holds Chancellor's purse, with long red cords and tassels, on his knee, the l. rests on his lap; on green-covered table to l. lies the mace; red curtain and dark architectural background; red and green carpet. Canvas 81 × 60 in.

Engraved by F. Finden.

[1] Minutes of the Hebdomadal Board. See also Twiss' *Life of Lord Eldon*, iii. 313, ii. 224.

PORTRAITS IN THE SHELDONIAN THEATRE

330 GILBERT SHELDON

Ascribed to Sir P. Lely.

B. 1598; Fellow of All Souls College, 1622; Warden, 1636; Bishop of London, 1660; Archbishop of Canterbury, 1663; Chancellor of the University, and Donor of the Sheldonian Theatre; d. 1677.

Whole length, seated to l. in a leathern arm-chair; black cap; short dark hair hanging over forehead; slight moustache, and tuft on chin; square collar; rochet and black chimere; his r. hand holds on his knee an open book with blue and gold ties; his l., resting on the arm of the chair, holds handkerchief; his feet are placed on a red velvet tasselled cushion; to l., a table with books and papers; architectural background; a model of the Sheldonian Theatre is seen to l. Canvas 86 × 53 in.

The tablet is inscribed; VENERANDAM HANC AMPLISSIMI FUNDATORIS PRO-PATRUI SUI COLENDISSIMI EFFIGIEM JUDITH ET MARIA SHELDON DANIELIS FILIÆ ET COHÆREDES: IN ÆDIBUS SHELDONIANIS COLLOCARI F. IX KAL. FEB. 1721.

Hearne records on Feb. 7, 1722[1] 'Yesterday was fix'd in the Theatre a Picture, at large, of Archbp Sheldon.' In 1713 it was in the possession of a relative of the Archbishop living near Hanover Square.[2]

In the Theatre account for 1799 occurs a payment 'for cleaning and repairing the Portraits of Sir Christopher Wren, the Duke of Ormond, and Archbishop Sheldon, and for cleaning and gilding of the Frames and Brackets £22 . 10.'

331 JAMES BUTLER, DUKE OF ORMONDE

Copy from Sir Peter Lely.

B. 1610; K.G., 1649; created duke, 1661; Chancellor of the University, 1669; d. 1688.

Whole length, standing slightly to l.; flaxen periwig falling over shoulders; clean-shaven face; lace cravat; robes of the Order

[1] *Collections*, vii. 326.

[2] Vertue, MS. Add. 21111, p. 99. 'Enquire of Mr. Hill, painter' is added to the note. Chaloner Smith ascribes this portrait to Lely.

of the Garter over cloth-of-silver dress; his r. hand holds a wand of office, his l. his plumed hat; architectural and curtain background. Canvas 89 × 70 in.

Copy by Edmund Ashfield from the picture in the possession of the Duke of Devonshire.

Anthony Wood mentions that this picture is by Ashfield; Hearne adds that it was 'from the original drawing by Sir Peter Lelly'; it was in the Bodleian Gallery in 1679.

Oxford Exhibition of Historical Portraits, 1905, No. 159.

Transport to Theatre c. 1732 (Hearne XI. p. 137)

332 NATHANIEL CREW

B. 1633; Fellow of Lincoln College; Rector, 1668; Bishop of Oxford, 1671, of Durham, 1674; succeeded as third Baron, 1697; benefactor to the University; d. 1721.

Whole length, standing three-quarters to r.; dark hair to neck; slight moustache; square collar; long scarlet chimere over rochet; scarf; his r. hand holds small book, his l., gloved, holds glove; the crozier leans against the table to r., on which is a large jewelled mitre; architectural background; inscribed NATHANIEL LORD CREW, BISHOP OF OXFORD 1671 OF DURHAM 1674 OB. 1721 ÆT 88. Canvas 92 × 56 in.

This picture was given to the University as 'an original portrait' by Sir John English Dolben in 1818.[1]

333 SIR CHRISTOPHER WREN

Antonio Verrio, Sir Godfrey Kneller, and Sir James Thornhill.

B. 1632; Fellow of All Souls, 1653; Professor of Astronomy at Gresham College, 1657–61, at Oxford, 1661–73; D.C.L.; a leader among the founders of the Royal Society; built the Sheldonian Theatre, 1663–9; knighted, 1674; d. 1723.

Whole length, seated three-quarters to l.; grey periwig falling over shoulders; clean-shaven face; white cravat and ruffles; purplish grey suit braided with gold; blue drapery over his l. arm; his l. hand holds a plan of St. Paul's Cathedral, his r. points to a celestial globe which stands on the ground beside a bust, mathematical instruments, and an open volume showing the design for the Sheldonian Theatre; to r. is a telescope with

[1] Minutes of the Hebdomadal Board, Nov. 16, 1818. The tablet on the frame, no doubt renewed, gives the date incorrectly as 1825.

other instruments grouped round a table, upon which is an open book of architectural designs; architectural and curtain background, view of the Thames and City of London through opening to l.; inscribed HANC TABULAM INVENIT & INCIPIT ANTON: VERRIO, PERFECERUNT GOTHOFREDUS KNELLER & JAC: THORNHILL EQUITES. Canvas 92 × 70 in.

Oxford Exhibition of Historical Portraits, 1906, No. 2.

Marble statues of the Duke of Ormonde and Archbishop Sheldon by Sir Henry Cheere were placed in niches on the south front of the Theatre in 1737. A figure of King Charles II in classical armour stands over the door on the north side.

PORTRAITS IN THE CLARENDON BUILDING

334 QUEEN ANNE

B. 1665; second daughter of King James II and Anne Hyde: m. George, Prince of Denmark, 1683; succeeded to the throne, 1702; visited Oxford, 1683, 1688, 1702; and 1708; d. 1714.

Whole length, seated slightly to r. on a raised red dais, the head turned facing the spectator; grey hair dressed high in curls with a ringlet on the r. shoulder; low-cut cloth-of-gold bodice edged with blue; the basque and short full sleeves edged with ermine; skirt of the same material trimmed with jewels; lace ruffles at elbows; blue velvet ermine-lined mantle; pearl girdle, and pearls on bodice and sleeves; her r. hand touches jewel at breast; her l. open, supported by arm of chair. Crown on table to l.; architectural background, sky to r. Canvas $92\frac{1}{2} \times 57\frac{1}{2}$ in.

Tablet on frame inscribed: GEORGIUS CLARKE, LL.D. COLL. OMN. ANIM. SOCIUS ET HUJUS UNIVERSITATIS SAEPIUS BURGENSIS REGNANTE ANNA & DOMINI COMMISSIONARIIS PRO OFFICIO D^NI MAGNI ADMIRALLI UNUS D.D. M.D.CCXVIII.[1]

Hearne notes, March 28, 1717, 'that one of the best Rooms in the new Printing House . . . is imploy'd to no other use than meeting of the Delegates of the Press. There is a Picture in it (hung over the Chimney) of the late Queen Ann.'[2] [*Delegates' Room.*

334 a WILLIAM LAUD[3]

? H. Le Sueur

B. 1573; Chancellor of the University, 1630; d. 1645.

Bust, terra-cotta, painted brown; inscribed GUIL. LAUD ARCHIEPIS. CANT.

Similar to No. 103 and purchased with it in 1734.

334 b EDWARD HYDE, EARL OF CLARENDON[3]

Sir Henry Cheere.

B. 1609; Chancellor of the University, 1660; d. 1674.

Bust, terra-cotta, painted brown; long hair on to shoulders, slight

[1] The date has been made and kept incorrect in recent restorations.

[2] Hearne, *Collections*, vi. 34.

[3] These heads, painted to match the dark woodwork of the room, at first view escaped the notice of the compiler. A statue stands on the south front of the Building.

moustache and tuft on chin; square collar; buttoned coat; ribbon with lesser George; inscribed EDWARDUS COMES DE CLARENDEN.

In the Vice-Chancellor's accounts for 1738 occurs the item 'Paid Cheere for Ld Clarendon's Bust and carriage £3 . 17 . 7'.

335 ROBERT POOLE FINCH

James Northcote.

B. 1724; educated at Peterhouse, Cambridge, M.A. 1747; D.D. 1772; Rector of St. Michael's, Cornhill; Prebendary of Westminster, 1781; a preacher of some distinction; d. 1803.

Almost whole length, seated three-quarters to l., in a red chair; white bushy wig; clean-shaven face; square bands; black silk gown over black clothes; his r. hand holds small open book with two clasps bound in white vellum; his l. rests on an open folio volume which lies on table covered with a turkey cloth to r.; red curtain background; signed and dated above to r. JAMES NORTHCOTE, PINX. 1791. Canvas $67\frac{1}{2} \times 43\frac{1}{2}$ in.

Bequeathed to the University by the Rev. Robert Finch, grandson of the subject, in 1830. Long anonymous, it has now been identified by means of an entry in the inventory of the Finch bequest preserved in the University archives.

A portrait of Dr. Finch occurs in the list of Northcote's works under the year 1791.[1] [*Chest Office.*

336 PHILIP BLISS

B. 1787; Fellow of St. John's College, 1809; D.C.L. 1820; Sub-Librarian of the Bodleian Library, 1822–8; Registrar of the University, 1824–53; Keeper of the Archives, 1826–57; Principal of St. Mary Hall, 1848–57; d. 1857.

Three-quarters length, seated three-quarters to l.; white hair and whiskers; white collar, neck-cloth, bands and frilled shirt; black gown over black coat and waistcoat and dark grey trousers; gold watch-chain; his r. hand holds college cap on his knee; his l. rests on arm of chair; warm grey background inscribed AET. 62 1850. Millboard 13 × 11 in.

The book-plate of subject is pasted on back.

Engraved by F. Holl. [*Registrar's Office.*

[1] *Memorials of Northcote.*

II

PORTRAITS IN THE EXAMINATION SCHOOLS

NOTE

The portraits now hanging in the Examination Schools fall, with two exceptions, into two well-defined groups. The State Portraits of Chancellors and Sovereigns were removed from the Bodleian Gallery and staircase in 1910. They were placed there when they were acquired because the Schools Gallery was the recognized University Picture Gallery, but they cannot be said to belong to the Bodleian collection in any other more definite way. The portraits of the Emperor William II and of Lord Carlingford have never been within the walls of the Bodleian at all.

The second group—formed of portraits of musicians—is unique of its kind in England. It had its origin in the idea, to which attention has already been drawn, that the building where a special study is pursued should contain the portraits of the men who have illumined it. These portraits were hung—until the room was absorbed into the Library—in the old Music School in the south-east corner of the Bodleian Quadrangle. It is not recorded how the earliest portraits came into the possession of the University. Probably the collection was begun with the portrait of Dr. Heather, the Founder of the Lecture; we know that Henry Lawes, Nicholas Lanier, and John Wilson (whose picture is dated 1655), presented their own portraits, and from about that time forwards through the seventeenth century almost every portrait is the gift of the subject. Many of them are mentioned by Wood in the *Fasti*. In 1780 Dr. Philip Hayes, repaired and improved the accommodation of the Music School, and greatly added to the number of pictures. His generosity stimulated other donations, which have continued to our own time. Reynolds's portrait of Dr. Burney, which the doctor himself gave, now hangs in the Ashmolean Museum. In 1874, the University voted £350 for the restoration of the collection. It was moved to the Council Chamber and the adjoining room in the Examination Schools in 1884–5.

Mostly cleaned by De Lisse 1967/8.

1

STATE PORTRAITS

337 QUEEN MARY II

Sir Godfrey Kneller.

B. 1662; elder daughter of King James II and Anne Hyde; married William of Orange, afterwards King William III, 1677; crowned, 1689; d. 1694.

Whole length, standing slightly to l.; dark hair in curls, one long curl on her r. shoulder. Coronation robes: low-necked blue velvet bodice trimmed and edged with ermine and pearls, and fastened in front with broad jewelled clasps; short sleeves slashed ermine, showing the sleeves of her chemisette, laced and gathered at the elbow; train of blue velvet, edged with gold lace and lined with ermine; cloth-of-silver skirt, gold embroidered and heavily ornamented down the front; her r. hand rests on the orb which lies beside the crown on a table to l.; her l. raises a fold of her robe; architectural and curtain background, view of Whitehall through opening to l. Canvas $93\frac{1}{2} \times 56\frac{1}{2}$ in. [106.]

Bequeathed to the University by Dr. George Clarke, 1736.
Engraved by J. Faber.
Oxford Exhibition of Historical Portraits, 1905, No. 161.

338 JAMES BERTIE, EARL OF ABINGDON

Michael Dahl.

B. 1654; third Baron Norreys of Rycote; created Earl of Abingdon, 1682; an active adherent of William III; High Steward of the City, 1687; d. 1699.

Whole length, standing slightly to r.; long dark wig; clean-shaven face; lace cravat; rust-red velvet mantle lined with white silk and edged with white fur, with deep ermine cape, over the same coloured velvet coat lined with white fur; black stockings and buckled shoes; sword-belt and sword; his r. hand holds up a fold of his cloak, his l. rests, the knuckles down, on a marble-topped gilt table on which lies his coronet; dark blue velvet curtain behind to r.; a column to l. is inscribed: EFFIGIEM HANC HONORATISSIMI DOMINI, JACOBI BERTIE, COMITIS DE ABINGDON, BARONIS NORREYS DERY COTT: QUI DE REGNO ET ECCLESIÂ ANGLICANÂ SUB TRIBUS REGIBUS OPTIME MERUIT; FUITQUE DIU FORRESTARUM REGIA-

RUM CIS TRENTAM JUSTITIARIUS CAPITALIS, OXONIENSIS COMITATUS PRAEFECTUS FORTISSIMUS; URBIS SENESCHALLUS FIDELISSIMUS; ACADEMIAE FAUTOR SEMPER AMICISSIMUS; EIDEM ACADEMIAE MONTAGU, FILIUS NATU-MAXIMUS, HONORUM ET VIRTUTUM HAERES DONO DEDIT. Canvas 90 × 57½ in. [271.]

Given to the University by the son of the subject in 1700. £1. 2*s.* was paid in that year for the carriage and frame.

A slightly different portrait belongs to the City, No. 748.

339 WILLIAM III

Ascribed to Sir G. Kneller.

B. 1650 at the Hague; son of William II of Orange and Mary, daughter of Charles I; Hon. D.C.L. Oxford, 1670; m. Mary, daughter of James, Duke of York; declared King, 1689; d. 1702.

Whole length, standing facing the spectator, the head turned slightly to l.; long light-brown wig; clean-shaven face; lace cravat; full white sleeves with lace ruffles; in Coronation robes; blue velvet mantle bordered with gold, and lined and edged with ermine, over long coat of the same materials with gold cape and long open sleeves; belted; white silk breeches and stockings, buff leather shoes with diamond buckles of different shapes; collar with George and Garter of the Order of the Garter; sword; the l. hand holding fold of mantle; the r. resting on belt; crown and orb on table covered with dull red patterned cloth to r., two fluted columns, trees and cloudy sky to l. Canvas 95 × 57 in. [105.]

Bequeathed to the University by Dr. George Clarke, in 1737.

340 KING CHARLES XII OF SWEDEN

(?) *George Engelhard Schroeder.*

B. 1682; son of Charles XI and Ulrica of Denmark, succeeded to the throne, 1697; conquered Poland, 1702; killed at the siege of Frederickshald, 1718.

Whole length, standing in a landscape facing the spectator; brown hair; clean-shaven face; blue coat, buff breeches and top-boots with spurs; the r. hand, gloved, pointing towards a battlefield in the distance to l.; the l. holds hilt of sword; cocked hat under the l. arm; inscribed to l. CAROLUS XII REX SUECIAE: NATUS D. 11 JUN. A° 1682; OCCUB. D. 30 NOV. A° 1718. Canvas 84 × 54 in. [282.]

Gutch implies that the picture is signed 'G. Schroeder, pinxit'.

Presented to the University by Angel Carmey, F.S.A., in 1762.

341 JOHN SHEFFIELD, DUKE OF BUCKINGHAM

Jonathan Richardson the Elder.

B. 1647; son of Edmund, second Earl of Mulgrave; succeeded to the earldom, 1658; K.G. 1674; Lord Privy Seal, 1702–5; created Duke of Buckingham and Normanby, 1703; d. 1721.

Whole length, seated to r. in a carved chair; long dark-grey periwig, very high on the forehead; clean-shaven face; large lace cravat and lace ruffles; black and gold robes over purplish-brown coat and breeches braided with gold; silk stockings of the same colour, and high-heeled buckled shoes; ribbon of the Order of the Garter; his r. hand rests on the arm of his chair; his l. on a cushion that lies on a table to r. and supports the Privy Seal purse. The table has a dull red cover; on floor to l. lie papers inscribed: TO HIS GRACE THE DUKE OF BUCKINGHAM AND NORMANBE— LORD PRIVY SEALE; architectural, sky, and red curtain background. Canvas 93 x 57 in. [34.]

Given to the University in 1722 by the widow of the subject, his third wife, Catherine, daughter of James II and Catherine Sedley.

The portrait must have been painted between 1703 and 1705.

342 WILLIAM BROMLEY

Michael Dahl.

B. 1664; educated at Christ Church; D.C.L. 1702; Burgess for the University, 1702–32, Speaker of the House of Commons, 1710; Secretary of State, 1713–14; d. 1732.

Three-quarters length, standing to r.; long fair wig; clean-shaven face; white lace cravat and ruffles; black and gold robe as Speaker of the House of Commons; his r. hand holds a scroll, the l. rests on arm of green and gold Speaker's chair, which occupies the greater part of the background. Canvas 50 x 40 in. [72.]

Tablet on frame is inscribed: GULIELMUS BROMLEY ARM. DE BAGINTON IN COM: WAR: DECIES AB HAC ACADEMIA DELEGATUS AD PARLIAMENTUM, IN QUO REGNANTE ANNA, PER TRIENNIUM ORATOR: POSTEA USQUE AD EXCESSUM OPTIMAE REGINAE PRINCIPALIS SECRETARIUS. OB. 13 FEBR. 1731.

According to Gutch, the portrait once bore a date, 1712.

Bequeathed to the University by the subject.

343 FREDERICK WILLIAM I OF PRUSSIA

B. 1688; son of Frederick III of Brandenburg, first king of

Prussia; m. Sophia Dorothea of Hanover; succeeded to the throne, 1713; d. 1740.

Whole length, standing slightly to l.; powdered wig; clean-shaven face; blue coat lined with red; red collar, and cuffs with ruffles; cuirass over buff tunic and breeches; high boots; star of the Order of the Black Eagle on l. breast; black and white tasselled sash; the l. hand rests on sword, the r., extended, holds a baton; helmet lined with red on ground to l., landscape background with trees in distance. Canvas 86 × 54 in. [283.]

Given to the University by Angel Carmey, F.S.A., in 1762.

344 JAMES BUTLER, DUKE OF ORMONDE

Sir Godrey Kneller.

B. 1665; succeeded his grandfather as second Duke, 1688; Chancellor of the University and K.G., 1688; Lord-Lieutenant of Ireland, 1703 and 1710; impeached as a Jacobite, 1715; d. 1745.

Whole length, standing slightly to l.; the head turned slightly to r.; flowing grey wig; clean-shaven face; lace cravat; full Garter robes: crimson and white surcoat, white silk stockings, buff shoes and buckles, blue velvet mantle lined with white silk; with badge, collar, George and Garter; his r. hand rests on his hip, his l. on his mantle; white plumed hat on table to l.; breastplate at his feet; red curtain background. Canvas 91 × 57 in. [17.]

Two items in the Bodleian accounts for 1701–2 refer to this picture: 'Paid for carriage of the Duke of Ormonde's and Hudibras pictures £1.12.8'; and 'Paid to Sr Godfrey Kneller's man for varnishing two pictures of the Duke of Ormonde £2.3.' It is mentioned in a letter to Pepys, Oct. 6, 1700, by Dr. Charlett, who adds that Kneller is 'desirous to have some of his Art visible in the Gallery'. But it is not clear whether Kneller or the Duke himself presented this portrait, probably the former.

345 CHARLES BUTLER, EARL OF ARRAN

Sir James Thornhill.

B. 1671; second son of Thomas, Earl of Ossory, and brother of the preceding; created Baron Butler in the English, and Earl of Arran in the Irish peerage, 1693; Chancellor of the University, 1715; d. 1758.

Whole length, standing facing the spectator, the head turned three-quarters to r.; white periwig falling to shoulders; clean-shaven face; lace cravat and ruffles; scarlet and ermine peer's

robes over cloth-of-gold coat; red velvet breeches; white silk stockings and buckle shoes; his l. hand on his hip, his r. points to his patent of election as Chancellor of the University, which lies upon a pedestal to l., on the face of which is a shield of arms. The scroll is inscribed: INSTRUMENTUM ELECTIONIS ILLUS. DOM: CAR: BUTLER COM: ARRAN IN CANCELLARIUM UNIVERSITATIS OXON: X^{O} DIE SEPT. A.D. MDCCXV. BERNARD. GARDINER LL.D ALMAE UNIVERSITATIS VICE CANCELLARIUS &C CÆTERIQ. DOCTORES MAGISTRI REGENTES. ILL^{O} DOMINO CAROLO R. ARRAN &C. Beside the patent lie two volumes inscribed: STAT: UNIVERSIT: OXON: and HISTOR. ANTIQ. UNIV. OXON. Architectural background, view of the Sheldonian Theatre through opening to l.; signed and dated I THORNHILL. EQ^{S} FT. 1727. Canvas 91 × 56 in. [18.]

Oxford Exhibition of Historical Portraits, 1906, No. 92*.

346 PEREGRINE PALMER

Richard Phelps.

In Room 5 (1961) first shelf

B. 1703 (?); Fellow of All Souls College; M.A. 1727; created D.C.L. 1749; then of Fairfield, Somerset; Burgess for the University, 1745; d. 1762.

Three-quarters length, seated, three-quarters to r., in a blue velvet arm-chair; bushy grey wig; clean-shaven face; square bands, white lace ruffles; scarlet and rose D.C.L. gown over dark red coat and breeches; his r. hand on elbow of chair; his l. arm rests on edge of table on which lies an open volume; behind are bookshelves to r., to l. green curtain. Canvas 50 × 40 in. [233.]

Inscribed on the tablet at the top of the frame: P. PALMER LL.D., COLL. OMN. ANIM. SOCIUS ET ACADEMIAE IN PARLIAMENTO BURGENSIS DDD CUST. ET COLL. OMN. ANIM.

Signed at the back in large bold letters R. PHELPS PINXIT 1764.

Given to the University by the Warden and Fellows of All Souls College in 1769.

347 GEORGE HENRY LEE, EARL OF LICHFIELD

George Huddesford.

B. 1718; M.A., St. John's College, 1737; M.P. for Oxfordshire, 1740 and 1741; succeeded as third Earl, 1743; D.C.L., 1743; Chancellor of the University, 1762; d. 1772.

Whole length, standing slightly to r.; dark brown hair in queue; clean-shaven face; lace cravat and ruffles; black and gold Chancellor's robes over rust-red dress; white stockings and buckle shoes, his l. hand rests upon his peer's robes, which lie with his

coronet on a pedestal to r., his r. on his hip; architectural and green curtain background; signed and dated G. HUDDESFORD PINXIT 1777. Canvas 93 × 57 in. [10.]

The Vice-Chancellor's accounts for 1777 show a payment: 'To Mr. Huddesford for L^d^ Lichfield's Picture and Frame £56 . 4. carriage of do. from London £1 . 5 . 6.'

Oxford Exhibition of Historical Portraits, 1906, No. 135*.

348 WILLIAM HENRY CAVENDISH BENTINCK, DUKE OF PORTLAND

Benjamin West.

B. 1738; educated at Christ Church; succeeded as third Duke, 1762; First Lord of the Treasury, 1783 and 1807; D.C.L. and Chancellor of the University, 1792; K.G. 1801; d. 1809.

Whole length, seated facing the spectator, the head turned almost in profile to r.; white full-bottomed wig; clean-shaven face; lace cravat and ruffles; black and gold Chancellor's robes over black clothes; his r. hand holds a roll of papers, his l. rests on the arm of his chair; peer's robes and coronet on a table to l.; architectural and curtain background, distant view of the Radcliffe Camera through opening to l.; signed and dated B. WEST 1814. Canvas 96 × 72 in. [27.]

Given to the University by the son of the subject, the fourth Duke, in 1816.

Exhibited at the Royal Academy, 1814.

Oxford Exhibition of Historical Portraits, 1906, No. 161.

349 SIR WILLIAM DOLBEN

Copy from John Opie.

B. 1726; son of Sir John Dolben; educated at Christ Church; Burgess for the University, 1780; d. 1814.

Bust, facing the spectator, the head turned very slightly to r.; grey hair; clean-shaven face; white neck-cloth and frilled shirt; dark brown coat, yellow waistcoat, partly open. Canvas 29 × 24 in. [16.]

Given to the University, as 'a copy of a Portrait of his Father, the late Sir William Dolben', by Sir John English Dolben in 1818.[1] The original portrait mentioned in *Opie and his Works*, by J. J. Rogers, was painted about 1800.

[1] Minutes of the Hebdomadal Board, 1818.

350 KING GEORGE III

Allan Ramsay.

B. 1738; son of Frederick, Prince of Wales, and Augusta of Saxe-Gotha; succeeded his grandfather in 1760; m. Charlotte Sophia of Mecklenburg-Strelitz, 1761; d. 1820.

Whole length, standing facing the spectator on a dais covered with a red and blue turkey carpet, the head turned to l.; powdered hair; clean-shaven face; lace cravat; in robes; cloth of gold waistcoat and breeches; white silk stockings and shoes with gold buckles; blue velvet mantle lined with ermine and edged with gold, over surcoat lined and edged with ermine, and belted with silver belt which holds sword; collar, George and Garter of the Order of the Garter; the r. hand on hip, the l. on fold of ermine cloak which lies on table to r., on which also is the crown, with a blue velvet lining; red curtain background with pillar encircled with gold rope to l.; Canvas 97 × 62 in. [4.]

Given to the University by George Henry Lee, third Earl of Lichfield, the Chancellor, in 1765.

The Vice-Chancellor's accounts for 1765 show an item 'Paid for carriage of King's Picture £2 . 2.; Porter, 4/- = £2 . 6.'

351 ALEXANDER I, TSAR OF RUSSIA

François Gerard (?).

B. 1777; son of the Emperor Paul and Maria of Würtemberg; m. Louisa Maria of Baden, 1793; succeeded to the throne, 1801; d. 1825.

Whole length, standing in a landscape facing the spectator, the head turned three-quarters to l.; short reddish-brown hair; slight whiskers; in uniform, green coat with gold epaulettes and collar; blue ribbon over l. shoulder and under r. arm; silver sword-belt; white breeches; high boots with silver spurs; on breast the Silver Cross of St. George of Russia, the Russian Medal of 1814, the badge of the Order of Maria Theresa, and the Iron Cross of Prussia; the l. hand gloved holds glove and hilt of sword, the r. hangs down, holding plumed hat; landscape background with lake and mountain scenery. Canvas 92 × 64 in. [102.]

Given to the University by the subject, in response to a request made after the visit of the Allied Sovereigns in 1814: received Dec. 2, 1816.

352 KING GEORGE IV

Sir Thomas Lawrence.

B. 1762; son of King George III and Charlotte Sophia of Mecklenburg-Strelitz; Regent from 1811; succeeded to the throne, 1820; visited Oxford with the Emperor of Russia and the King of Prussia in June, 1814; d. 1830.

Whole length, standing slightly to r., the head turned three-quarters to l.; hair tinged with grey; clean-shaven face; high stock and collar; in full Garter robes; white embroidered silk and crimson velvet tunic; blue velvet mantle lined with white silk; white breeches and stockings, and shoes with rosettes; collar of the Order of the Garter with the Grand Cross of the Bath and the Guelphic Order; the r. hand rests on papers which lie on a gilt table to l., the l. on the hip; red curtain background with pillar and trees to r. Canvas 114 x 80 in. [273.]

A tablet on the frame is inscribed: GEORGII IIII BRITANNIARUM REGIS HANC EFFIGIEM ACADEMIAE OXON. D.D. REX IPSE 1814 (*sic*).

A request was made by the Hebdomadal Board through the Vice-Chancellor for this portrait 'in perpetual remembrance' of the visit of the Prince of Wales with the Allied Sovereigns in 1814. But not until June 19, 1820, do we find that the portrait of the King was received 'for which his Majesty in condescension to the humble desire of this Board . . was graciously pleased to sit.'[1]

Similar portraits are at Windsor Castle, the Vatican and elsewhere.

353 WILLIAM WYNDHAM GRENVILLE, LORD GRENVILLE

Thomas Phillips.

B. 1759; B.A. of Christ Church, 1780; Speaker of the House of Commons, 1789; created a peer, 1790; Chancellor of the University, 1809; d. 1834.

Three-quarters length, standing, three-quarters to l.; grey hair, clean-shaven face; long lace cravat and ruffles; Chancellor's black and gold robe over black velvet clothes; the l. hand hangs by side holding college cap, the r. clasps an upright volume standing on a red-covered table to l., on which are also a bundle of papers tied up with red tape and inscribed RESPONSE OF CHANCELLOR OF THE UNIVERSITY OF OXFORD; red curtain behind to r., to l., a view of Christ Church seen through window. Canvas 50 x 40 in. [79.]

Painted in response to a request 'to provide a portrait of the late

[1] Minutes of the Hebdomadal Board.

Lord Grenville', and given to the University by 'four individuals', Dr. Macbride, Dr. Bull, Dr. Cramer, and Dr. Cardwell, in 1840.[1]

An entry in Phillips' diary preserved at the National Portrait Gallery, under date 1840 runs: 'Copy, head and figure from picture Coll. of Surgeons for the University of Oxford, l. h. l.' The original portrait, painted for the Royal College of Surgeons with academic accessories, was exhibited in the Royal Academy in 1810, and engraved by J. Fittler, A.R.A., in 1812. It measures $55 \times 43\frac{1}{2}$ in. and is No. 29 in the collection of the College. Similar portraits are at Oriel College, and (a whole length) at Christ Church.

354 WILLIAM IV

Sir David Wilkie.

B. 1765; third son of King George III and Sophia Charlotte of Mecklenburg-Strelitz; K.G. 1782; created Duke of Clarence, 1789; m. Adelaide, daughter of George, Duke of Saxe-Coburg-Meiningen, 1818; succeeded to the throne, 1830; d. 1837.

Whole length, standing on a carpet-covered dais, facing the spectator; grey hair; clean-shaven face; high white stock; in full Garter robes, blue velvet mantle lined with white over crimson and white tunic; white silk breeches and stockings, and shoes with rosettes; collar, George and Garter of the Order, and collar and badge of the Order of the Bath; his r. hand rests on upright sword, the l. at his side; crown on gold-covered table to l.; pillar to l., red curtain to r. Canvas 104×68 in. [3.]

Painted in response to a request made through the Duke of Wellington in 1835, and given to the University by Queen Adelaide in 1838.[2]

A portrait of the King by Wilkie was exhibited at the Royal Academy in 1837.

355 FREDERICK WILLIAM III OF PRUSSIA

B. 1770; son of Frederick William II and Frederika of Hesse Darmstadt; m. Louise of Mecklenburg-Strelitz, 1793; succeeded to the throne 1797; d. 1840.

Whole length, standing to l., the head turned facing the spectator; fair hair, whiskers and slight moustache; in uniform, green coat with red collar and cuffs, and sash with tassel, embroidered in silver, silver epaulettes; green breeches, top-boots with spurs; blue ribbon and Star of the Order of the Garter, the Silver

[1] Minutes of the Hebdomadal Board. [2] Ibid.

Cross of St. George of Russia, the Iron Cross of Prussia, the Order of Maria Theresa; l. hand, gloved, rests on upright sword, the r. holds plumed hat; to r. a charger held by soldier; three other figures and a horse behind; landscape, Potsdam with the palace of Sans Souci in background, windmill to r. Canvas 92 × 63 in. [100.]

Head engraved by E. Rauch.

Given to the University by the subject, in response to a request made after the visit of the Allied Sovereigns in 1814: received April 4, 1816.[1]

356 QUEEN ADELAIDE

Sir W. Wilkie.

B. 1792; daughter of George, Duke of Saxe-Coburg-Meiningen; m. William, Duke of Clarence, 1818; Queen Consort, 1830–37; visited Oxford, 1835; d. 1849.

Whole length, standing in front of a state chair, facing the spectator, the head turned slightly to l., dark hair dressed in close curls, with jewelled band; pearl necklace; high lace collar; blue velvet, gold, and ermine robe over white satin dress with full short sleeves embroidered with gold; rings on each hand, and bracelets on each arm; r. hand holds long white gloves; the the l. rests on stone carved pedestal on which is the crown; red curtain and architectural background, landscape through opening to l. Canvas 104½ × 61 in. [1.]

Painted in response to a request made through the Duke of Wellington in 1835, and given to the University by Queen Adelaide in 1838.[2]

357 ARTHUR WELLESLEY, DUKE OF WELLINGTON

John Lucas.

B. 1769; created Viscount Wellington, 1809, Duke, in 1814; Prime Minister, 1828 and 1834; in Oxford with the Allies, 1814; Chancellor, 1834; visited the University, 1835, 1839, 1841, 1844; d. 1852.

Whole length, standing slightly to r. in front of carved arm-chair, the head turned slightly to l.; grey hair and whiskers; high white stock and lace bands; Chancellor's black and gold robe over black coat and breeches; black silk stockings, and shoes with gold buckles; blue ribbon and Star of the Order of the Garter across breast, and three medals; Garter on knee; folds of

[1] Minutes of the Hebdomadal Board. [2] Ibid.

robe on r. arm ; cap with gold tassel in l. hand ; to r., architectural background with stained-glass window, a red-covered table with blue bound folio volume and papers to l. Canvas 106 × 70 in. [101.]

Painted at the charge of the Duke, in response to a request from the University dated Oct. 26, 1835, and sent to Oxford, Dec. 1839.[1]

Engraved by S. Cousins, A.R.A., in 1841.[2]

358 SIR ROBERT HARRY INGLIS

George Richmond.

B. 1786 ; educated at Christ Church ; D.C.L. 1826 ; Burgess for the University, 1829–54 ; d. 1855.

Whole length, standing three-quarters to l. ; head bald, scanty grey hair, and whiskers ; collar and bands ; crimson D.C.L. gown over black coat and trousers ; fob chain ; the l. hand holds black velvet cap, the r. raised as in speaking ; to l. chair and green-covered table with a candle, papers, and books ; folding seat with cushion to r. ; dull greenish background. Canvas 94 × 57 in. [110.]

Painted—according to an entry in Richmond's Diary preserved in the National Portrait Gallery—in 1854. Exhibited at the Royal Academy in 1855, with the inscription : THE R[T] HON. SIR ROBERT HARRY INGLIS, BART., D.C.L., LATE & FOR NINE PARLIAMENTS ONE OF THE BURGESSES OF THE UNIVERSITY OF OXFORD. PAINTED FOR THE PICTURE GALLERY OF THE UNIVERSITY.

On the back is the same inscription in the painter's handwriting, with the slight addition, ' painted by Subscription of friends and former constituents for the Picture Gallery of the University by George Richmond, 10 York St., Portman Square.'

359 EDWARD GEOFFREY SMITH STANLEY, EARL OF DERBY

Sir F. Grant.

B. 1799 ; educated at Christ Church ; succeeded as fourteenth Earl 1851 ; Prime Minister, 1852, 1858, 1866 ; D.C.L. and Chancellor of the University, 1852 ; K.G. 1859 ; d. 1869.

Whole length, standing close to a pillar, slightly to r., the head three-quarters to l. ; dark hair, grey whiskers ; lace bands and ruffles ; black and gold Chancellor's robes over black coat and knee-breeches, silk stockings and buckle shoes ; l. hand holds

[1] Minutes of the Hebdomadal Board.

[2] For history of the engraving, which is reproduced, see *John Lucas*, by Arthur Lucas, pp. 37–40.

eyeglass, the r. square cap with gold tassel; view of All Souls and the Radcliffe dome to r., red curtain to l. Canvas 92 × 56 in. [113.]

Given to the University by the subject in 1859. The price paid by Lord Derby was £200.

Exhibited at the Royal Academy in 1859.

The Minutes of the Hebdomadal Council show that the request was made to Lord Derby in Nov. 1857; the Chancellor immediately agreed to present his portrait and asked the University to select the painter. The names of Grant and Richmond were accordingly submitted by the Vice-Chancellor. The Portrait was reported ready May 23, 1859, and it was ordered that it should be hung in the Picture Gallery in the series of Chancellors.

360 CHICHESTER SAMUEL PARKINSON FORTESCUE, LORD CARLINGFORD

James Tissot.

B. 1823; Student of Christ Church, 1843; entered Parliament 1847; held various posts in successive Governments; Chief Secretary for Ireland, 1865–6 and 1868–70; created Baron Carlingford, 1874; President of the Council, 1883; a Liberal Unionist, 1886; d. 1898.

Whole length, standing on an eastern rug in front of a fire-place, facing the spectator, the head turned three-quarters to r.; dark hair and whiskers; white collar and waistcoat; black tie; black coat, grey trousers; the back of the head and shoulders is reflected in a large mirror over the chimney-piece, in which is also seen the opposite side of the room, with a book-case, shelves full of books and packets of letters, a landscape over it, and a door open on to a landing beyond, with pictures hanging on a green wall. The mantle-shelf of dark grey marble has on it Japanese fans, bundles of letters, a bronze clock, and other objects. In front to r. is a small what-not table laden with books, papers, and a dispatch box; on the rug at his master's feet is a white bull-terrier with pricked ears; signed below to l. TISSOT 71. Canvas 74 × 47 in.

Given to the University by his nephew, Francis Fortescue Urquhart, Fellow of Balliol College, about 1904. The Portrait was originally subscribed for and presented to the wife of the subject, Lady Waldegrave, by a large body of Irishmen—including 27 peers, 5 Roman Catholic bishops, and 49 members of Parliament—to commemorate Lord Carlingford's tenure of the Chief Secretaryship.

361 ALBERT EDWARD PRINCE OF WALES

Sir J. Watson Gordon.

B. 1841; eldest son of Queen Victoria and Prince Albert of Saxe-Coburg; member of Christ Church; D.C.L. 1863; visited Oxford, 1897; succeeded to the throne, as King Edward VII, 1901; d. 1910.

Whole length, standing slightly to r. on the tiled floor of a landing supposed to represent the head of the Hall Staircase at Christ Church; youthful face; brown hair; white shirt and tie; black silk nobleman's undress gown over dress clothes; ribbon and Star of the Order of the Garter; his hands together in front hold college cap with gold tassel; behind, stone balustrade with carved lion-head; above to l. gothic pier supporting roof; signed below to r. SIR JOHN WATSON GORDON R.A. & P.R.S.A. PINXIT 1861. Canvas 96 × 57 in. [2.]

Given to the University by King Edward, 'in memory of his undergraduate days,' in 1867.

Inscribed on the back, 'No. 1. His Royal Highness the Prince of Wales. Painted by command of His Royal Highness for the University of Oxford by Sir John Watson Gordon, R.A. and P.R.S.A.'

Exhibited at the Royal Academy in 1862 as painted for the University, and at the Paris Exhibition, 1867.

362 THE EMPEROR WILLIAM II

Alfred Schwarz.

B. 1859; at Berlin, the son of Frederick III and Victoria Princess Royal of England; succeeded to the throne, 1888; D.C.L. 1907.

Whole length, standing facing the spectator; short dark hair; moustache; white collar; scarlet D.C.L. gown over black dress clothes with red collar; black silk stockings and buckle shoes; Garter ribbon, badge, George and Garter; his r. hand on his hip, his l., holding academic cap, rests on the projecting corner of stone to r.; architectural background, a loggia opening to l.; signed ALFRED SCHWARZ BERLIN, 1908. Canvas $93\frac{3}{4} \times 58\frac{1}{2}$ in.

Presented to the University by the Emperor, 1908.

No. 361. Edward VII when Prince of Wales

2

PORTRAITS FORMERLY IN THE OLD MUSIC SCHOOL[1]

363 ORLANDO LASSUS

B. *c.* 1520, at Mons, in Belgium; published madrigals in Venice, 1545; visited England, 1554; Chapel Master at Munich, 1562; a great composer both of sacred and secular music; d. 1594.

Bust, slightly to l.; short dark hair, moustache and beard; small close ruff open in front with two small tassels hanging on strings untied; dark doublet; in front, a ledge inscribed ORLĀDUS LASSUS . BELGA.; dark background. Canvas 21 × 17 in.

Given to the Music School by Dr. Philip Hayes, before 1795. Apparently an old copy of a lost portrait.

364 ORLANDO GIBBONS

B. 1583; Chorister of King's College, Cambridge, 1596; Organist of the Chapel Royal, 1604; Mus. Bac. Cambridge, 1606; D. Mus. Oxford, 1622; composed madrigals and anthems; d. 1625.

Bust, three-quarters to l.; black cap; fair hair, short beard and moustache; white pleated ruff; white Doctor of Music's habit with red hood; light-brown background; painted in an oval spandrel. Canvas $13\frac{1}{4} \times 10$ in.

Given to the Music School by Dr. Philip Hayes before 1795; apparently a copy made for the purpose.

Oxford Exhibition of Historical Portraits, 1904, No. 131.

365 WILLIAM HEATHER

B. 1563 (?); Chorister of Westminster Abbey; Gentleman of the Chapel Royal, 1615; friend and executor of Camden and the channel of his benefaction to the University; D.Mus. 1622; founded the Professorship of Music, 1626; presented the University with instruments and the nucleus of a musical library; d. 1627.

Three-quarters length, standing slightly to r.; grey hair, moustache and peaked beard; black Doctor's cap; pleated lace-edged ruff and turned-back cuffs; scarlet and white D.Mus. robes and hood

[1] See also Introduction, p. xii.

over black dress; his r. hand holds a roll of music, his l. rests upon a volume from which hangs a paper inscribed MUSICA TRANSALPINA,[1] which lies on a table to r.; dark background, curtains at either side. Canvas $50\frac{1}{2} \times 36$ in.

In the Music Schools before 1776,[2] probably given by the subject. Oxford Exhibition of Historical Portraits, 1905, No. 6.

366 JOHN BULL

B. 1563 (?); Chorister of the Chapel Royal, *c.* 1572; Gentleman of the Chapel Royal, 1585, and Organist 1591–1613; D.Mus. 1592; Professor of Music at Gresham College, 1597–1607; left England, 1613; became Organist of the Cathedral at Antwerp, where he died, 1628.

Bust, slightly to l.; short dark hair, moustache and beard; white falling collar embroidered with black; black dress; white fringed hood over shoulders; brown background; skull and sand-glass above to l.; inscribed ANO. AETATIS SUAE 27, 1589. Panel $21\frac{1}{2} \times 17\frac{1}{2}$ in.

The frame is inscribed with a quatrain:—

The Bull by force
In field doth Raigne.
But Bull by skill
Good will doth Gayne.

A print of this portrait by J. W. Childe has a note describing the fringed cape as the Livery hood of the Merchant Taylors' Company, granted to Bull on a special occasion in 1607. Mentioned by Wood as in the Music School before 1690.[3]

Exhibition of National Portraits, 1866, No. 228; Oxford Exhibition of Historical Portraits, 1904, No. 135*.

367 WILLIAM LAWES

B. 1580 (?); Elder brother of Henry Lawes; Chorister of Chichester Cathedral; Gentleman of the Chapel Royal, 1603; benefactor to the Music School; shot at the siege of Chester, 1645.

Bust, slightly to r.; fair hair falling to shoulders; youthful, clean-shaven face; black broad-brimmed hat; deep lace-edged collar;

[1] A collection of madrigals by William Byrd and others published in London by N. Yonge in 1588.

[2] Hawkins sent a draughtsman to Oxford to copy the portraits in the Music School for his *History of Music*, 1776, in which many are roughly engraved.

[3] *Fasti* to the *Athen. Oxon.*, 1690.

black dress; sleeves slashed, showing white shirt; warm grey background; painted in an oval spandrel. Canvas $29\frac{1}{4} \times 24\frac{1}{4}$ in.
Given to the Music School by Philip Hayes, *c.* 1780.
Oxford Exhibition of Historical Portraits, 1905, No. 33.

368 JOHN HILTON

B. 1599 (?); B.Mus., Trinity College, Cambridge, 1626; Organist and parish clerk at St. Margaret's, Westminster, 1628; contributed to collections of catches and other music published 1627 and 1652; d. 1657.
Half length, three-quarters to r.; brown hair falling to neck; fair moustache and tuft on chin; small falling collar and cuffs; black dress; his r. hand points to a book inscribed with the words and music of a *miserere*, signed J. H., lying with other books on a table to r.; warm grey background; shield of arms above to r.; inscribed AETATIS 50. SEPT. 30th 1649. Canvas $29\frac{1}{2} \times 25\frac{1}{2}$ in.
In the Music School before 1776.
Oxford Exhibition of Historical Portraits, 1905, No. 60.

369 GEORGE HUDSON

Violinist and Composer; appointed Musician in Ordinary for Composition to Charles II at a salary of £200 a year, 1660; one of the violinists in the King's band, charged with the duty of giving instruction, 1661; d. 1661 (?).
Bust, slightly to r.; flaxen wig falling over shoulders; clean-shaven face; black skull-cap; wide falling collar; black dress; brown background; painted in an ornamental oval spandrel. Canvas $29 \times 23\frac{1}{4}$ in.
Inscribed ROBERT HUDSON on tablet.
Oxford Exhibition of Historical Portraits, 1905, No. 86.

370 HENRY LAWES

B. 1596; Gentleman of the Chapel Royal, 1626; Clerk of the Cheque; member of the King's band; wrote the music to *Comus*, 1634, and published, besides other works, *Ayres and Dialogues*, 1652; a famous lutenist; benefactor to the Music School; d. 1662.
Bust, slightly to r.; brown hair falling to shoulders, slight moustache; falling collar; black satin drapery round shoulders; dark background; above to r. a paper inscribed with the words and music of a canon beginning with the words REGI REGIS, REGI

REGIS REGUM ARCANA CANO, and signed HENRICUS LAWES REGIAE MAJESTATI AB UTRAQ̃ MUSICÃ. Canvas 29½ × 24½ in.

The words of the canon are printed as a motto beneath a portrait of Charles I on the fly-leaf of Lawes' *Choice Psalms*, dedicated to the King and published in 1648, about which time the portrait was probably given.

Given to the Music School by the subject.

Exhibition of National Portraits, 1866, No. 549; Oxford Exhibition of Historical Portraits, 1905, No. 87*.

371 WILLIAM GREGORY

Performer on the violin and on wind instruments; Musician to Charles I, 1626, and Charles II, 1661; composer of sacred and secular music published 1665, and in collections after his death; d. 1663.

Half length, to r.; grey hair falling to shoulders, slight moustache; lace cravat; black dress; full white shirt sleeve; his r. hand spread open on his breast; dark background. Canvas 22 × 24½ in.

In the Music School before 1776.

Oxford Exhibition of Historical Portraits, 1905, No. 88.

372 NICHOLAS LANIER

Nicholas Lanier.

B. 1588, in London; son of John Lanier, Musician to Queen Elizabeth; employed as musician by Henry Prince of Wales, 1604–12; Master of the King's Music, 1625 and 1660; contributed to *Select Musical Ayres*, 1653, and other works; travelled to collect pictures, 1625–8; keeper of the King's miniatures; himself a painter; d. 1666.

Half length, three-quarters to r.; reddish-brown hair falling to neck, moustache and tuft on chin; grey hat with blue ribbon; falling collar; grey coat; his l. hand holds a palette upon which he is mixing colour with a brush held in his r. hand; to l. is a table, upon which lies a skull, and a paper, inscribed with the words and music of a canon: THUS THUS AT LAST WEE MUST REDUCED BE TO NAKED BOANES AND DUST and MADE AND PAYNTED BY NICH. LANIER; landscape background with overhanging rock to l. Canvas 26 × 23 in.

Given to the Music School by the subject.

Exhibition of National Portraits, 1866, No. 713; Oxford Exhibition of Historical Portraits, 1905, No. 91*.

373 CHRISTOPHER SIMPSON *John Carwarden.*[1]

B. 1605 (?); a viol da gamba player, composer of instrumental music and writer on musical theory; took up arms in the royal cause; travelled with the son of a patron to Rome, 1661; published the *Division Viol*, 1659, and other works; d. 1669.

Bust, three-quarters to r.; dark hair falling to neck, moustache and tuft on chin; square collar with two tassels; black dress; dark grey background; painted in an oval spandrel. Canvas $29 \times 24\frac{3}{4}$ in.

In the Music School before 1776.

Engraved with slight variations by W. Faithorne.

Oxford Exhibition of Historical Portraits, 1905, No. 99*.

374 JOHN WILSON *Robert Fisher.*

B. 1595; a lutenist, servant in ordinary to Charles I in the faculty of music; D.Mus. Oxford, 1645; Professor of Music, 1656–61; lived in Balliol College and promoted the pursuit of music in the University; d. 1674.

Bust, slightly to r., looking at the spectator; brown hair falling to neck, moustache and slight tuft on chin; black skull-cap; falling collar; scarlet and white D.Mus. gown and hood; dark background; inscribed IO. WILSON D. MUSICAE AETAT. SUAE 59. 1655. RO. FISHER PINXIT. Canvas $25 \times 20\frac{1}{2}$ in.

Given to the Music School by the subject.

Oxford Exhibition of Historical Portraits, 1905, No. 108*.

375 CHRISTOPHER GIBBONS *A. V. Dyck.*

B. 1615; Organist of Winchester Cathedral, 1638–61; joined the royalist troops in the Civil War; Gentleman of the Chapel Royal, 1660; Organist to Charles II and of Westminster Abbey; D.Mus. at Oxford, 1663: d. 1676.

Half length, three-quarters to l.; dark hair falling to neck; clean-shaven face; black Doctor's cap; scarlet and white D.Mus. gown and hood; his r. hand holds a roll of music before him; dark background; painted in an oval spandrel; inscribed A. V. DYCK FECIT. Canvas $29\frac{1}{2} \times 25$ in.

Given to the Music School by the subject.

Exhibition of National Portraits, 1866, No. 544; Oxford Exhibition of Historical Portraits, 1905, No. 116.

[1] Carwarden seems to have also been a composer. Music apparently by him is included with airs by Lawes and Simpson in Bodl. MS. Mus. Sch. e. 431–6. See concerning Carwarden *Fine Arts Quarterly Review*, June, 1867.

376 MATTHEW LOCK

B. 1630 (?); Chorister of Exeter Cathedral, 1638; began to compose, 1651; wrote music for masques, 1653 and 1656, and for the procession of Charles II on the eve of his Coronation; 'Composer in Ordinary' and one of the King's private band; composed anthems and services; d. 1677.

Bust, facing the spectator, the head turned slightly to r.; dark hair falling over shoulders, slight moustache and tuft on chin; long bands; black dress; warm grey background. Canvas $29\frac{1}{4} \times 24$ in.

Given to the Music School by the subject.

Exhibition of National Portraits, 1866, No. 942; Oxford Exhibition of Historical Portraits, 1905, No. 136.

377 JOHN HINGSTON

A musician in the service, successively, of Charles I, Cromwell, and Charles II; said to have taught Cromwell's daughters, and to have been organist at Hampton Court during the Commonwealth; Gentleman of the Chapel Royal, 1661–6; 'Keeper of the organs,' 1663; a composer chiefly of chamber music; benefactor to the Music School; d. 1683.

Bust, three-quarters to r.; brown hair falling to shoulders, slight moustache and tuft on chin; black skull-cap; deep square collar; black dress; dark background; painted in an oval spandrel. Canvas $29\frac{1}{2} \times 24\frac{1}{4}$ in.

Given to the Music School by the subject.

Oxford Exhibition of Historical Portraits, 1905, No. 146.

378 THOMAS BLAGRAVE

Gentleman of the Chapel Royal, 1661; Clerk of the Cheque, 1662; Flute-player in Charles II's private band; at the Coronation of James II, 1685; composer of a few songs; d. 1688.

Bust, to l.; dark hair falling over shoulders, slight moustache and tuft on chin; black skull-cap; deep square collar; black dress; dark background; painted in an oval spandrel. Canvas $29\frac{1}{4} \times 24\frac{1}{2}$ in.

Given to the Music School by the subject.

Oxford Exhibition of Historical Portraits, 1905, No. 157.

379 WILLIAM CHILD

B. 1606; B.Mus. 1631; one of the organists of St. George's Chapel, Windsor, 1632–43; appointed Chanter of the Chapel Royal, 1660, and composer to the King; D.Mus. at Oxford, 1663; composed chiefly sacred music; d. 1697.

Whole length, standing slightly to l., the head turned slightly to r.; grey hair falling over shoulders; clean-shaven face; black Doctor's cap; square bands; scarlet and white D.Mus. robes; his r. hand grasps a roll of music, his l. held before him; to l. is a table upon which lies a sheet of music, and inkstand and pen; dark background. Canvas 84 × 50 in.

Given to the Music School by the subject.[1]

Head only engraved by J. Caldwell.

Oxford Exhibition of Historical Portraits, 1905, No. 162.

380 BERNHARD SCHMIDT

B. *c.* 1630, in Germany; known as Father Smith; came to England 1660; builder of the organs in the Chapel at Whitehall, Westminster Abbey, St. Paul's, and elsewhere; organ builder to Charles II and Queen Anne; d. 1708.

Bust, to l.; long curly dark wig over shoulders; clean-shaven face; lace cravat; red drapery round shoulders over dark clothes; dark background; painted in an oval spandrel. Canvas 29 × 24½ in.

In the Music School before 1776.

Exhibition of National Portraits, 1867, No. 144.

381 ARCANGELO CORELLI

Hugh Howard.

B. 1653 at Fusignano, Imola; travelled and settled at Rome, 1685, under patronage of Cardinal Ottoboni, to whom he bequeathed a collection of pictures; gave weekly concerts, a friend of all musicians, a violinist and composer; d. 1713.

Bust, facing the spectator, the head slightly to r.; thick curly dark hair; clean-shaven face; dark coat slightly open, over the collar of which large white bands hang crooked; within, white shirt with three buttons showing upon the neck-band. Panel 13½ × 10¼ in.

On the back is the following inscription: 'AMICISSIMO SUO J. AUBREY

[1] In Grove's *Dictionary of Music* this portrait is said to have been painted in 1663.

QUI CORELLIANAM HARMONIAM IMPENSE DILIGIT OPTIME INTELLIGIT HANC CORELLII EFFIGIEM D.D. JOS WARTON 1770——'

A somewhat larger portrait, the same head and showing the hand holding a sheet of music, was engraved by J. Smith, marked HUGH HOWARD AD VIVUM PINXIT.[1] Hugh Howard travelled in Holland, France, and Italy between 1697 and 1700.

382 NATHANIEL LORD CREW

B. 1633; Fellow of Lincoln College 1656, Rector 1668; Bishop of Durham 1674; benefactor of the University; d. 1721.

Three-quarters length, standing three-quarters to l., looking at spectator; dark hair to shoulders; clean-shaven face; square bands; scarlet and miniver peer's robes; his r. hand holds coronet, his l. a fold of his robe; Canvas 48 × 38 in.

Given to the Music School by Dr. William Hayes (d. 1777).

383 THOMAS TUDWAY

Thomas Hill.

B. 1645 (?); Chorister in the Chapel Royal; tenor in the Choir of St. George's, Windsor, 1664; Organist of King's College, 1670; D.Mus. and Professor of Music at Cambridge, 1705; Composer in Ordinary to Queen Anne; made in MS. a valuable collection of ancient Church Music for the Harleian Library; d. 1726.

Half length, three-quarters to r.; clean-shaven face; black cap with gold tassel; white cravat; rust-red coat and waistcoat open over white shirt at breast and wrists; his r. hand holds a paper inscribed with the words and music of an anthem ON THE OCCASION OF HER MAJESTY'S PRESENCE IN KING'S COLL. CHAPPELL, CAMBRIGE APRIL Y^E 16. 1705; dark background. Canvas 29½ × 24¾ in.

Bought by Dr. Rawlinson with a portrait of Nathaniel Wanley for £1. 1*s.* at Lord Coleraine's sale in 1754. It came to the University with Dr. Rawlinson's collections in 1757.

Oxford Exhibition of Historical Portraits 1906, No. 29.

384 WILLIAM CROFT

Thomas Murray.

B. 1678 (?); Chorister of the Chapel Royal; Organist at St. Anne's, Soho, 1700–11, and of Westminster Abbey; Master of the Children and Composer to the Chapel Royal, 1708; D.Mus., Oxford, 1713; d. 1727.

[1] Hawkins, *History of Music*, says that the bust on Corelli's tomb in the Pantheon in Rome was based upon this portrait. Bloxam, *Register*, ii. 222, includes No. 381 among Philip Hayes' gifts.

Bust, three-quarters to l.; white periwig falling to shoulders; clean-shaven face; lace cravat; scarlet and white D.Mus. gown and hood over brown dress; dark background; painted in an oval spandrel. Canvas $29 \times 23\frac{3}{4}$ in.

Given to the Music School by Mrs. Whyrley, before 1776.

Engraved by G. Vertue, 1724.

Exhibition of National Portraits, 1867, No. 179; Oxford Exhibition of Historical Portraits, 1906, No. 30.

385 JOHN HINE (?)

B. 1687; Chorister at Magdalen College, 1694, clerk, 1705; Organist of Gloucester Cathedral, 1712; instructor of William Hayes; d. 1730.

Bust, slightly to r., the head facing the spectator; close grey wig to neck; clean-shaven fat face; white neckcloth; puce-coloured coat; light waistcoat; painted in an oval spandrel. Canvas 14×11 in.

Given to the Music School by Dr. Philip Hayes; it was one of two or three unidentified portraits already in 1857.[1]

386 JOHN WELDON (?)

B. 1676; pupil of the organist of Eton; Organist of New College; Gentleman of the Chapel Royal; organist, 1708, composer, 1715; wrote music to Congreve's masque *The Judgement of Paris*; d. 1736.

Bust, to l., looking at the spectator; flaxen wig over shoulders; clean-shaven face; white neckcloth; mulberry velvet coat. Canvas $12\frac{1}{2} \times 9$ in.

Given to the Music School by Dr. Philip Hayes before 1795; it was unidentified in 1857.

387 COLONEL JOHN BLATHWAYT

W. Sonmans.

B. 1690; the son of William Blathwayt, Secretary at War in 1683; of Dyrham Park, Gloucestershire; 'A prodigy on the harpsichord at fourteen'; fought at Culloden; d. 1752.

[1] Bloxam, *Register of Magdalen College*, ii. 211. I have tried in vain to discover another portrait of Hine or of the companion head of Weldon by which to identify either. The present guess is based upon the perhaps rather earlier-fashioned wig of the elder of the two, Weldon. A copy of *Divine Harmony* by John Weldon preserved in Magdalen College Library has a frontispiece showing a musical service in the Chapel Royal, when all the performers are wearing wigs similar to that in No. 386.

Half length, to l., the head nearly facing the spectator; grey wig falling to shoulders; boyish face; blue jacket laced with gold, open over white shirt and cravat; scarlet drapery round waist; warm grey background; painted in an oval spandrel, inscribed AETAT 12 1702. W^M SONMANS PINXIT. Canvas, 29½ × 24½ in.

Given to the Music School by the subject.

Oxford Exhibition of Historical Portraits, 1905, No. 197*.

388 JOHN CHRISTOPHER PEPUSCH

B. 1667, in Berlin; settled in London about 1700; took an active part in founding the Academy of Ancient Music, 1710; D.Mus., Oxford, 1713: Organist of the Charterhouse, 1737; composed music to *The Beggar's Opera*; a student of Greek music; F.R.S., 1746; d. 1752.

Bust, three-quarters to r.; brown periwig falling over shoulders; clean-shaven face; white cravat; purple coat; dark background; painted in an oval spandrel. Canvas 29½ × 24½ in.

Given to the Music School by Dr. Philip Hayes, before 1795.

Exhibition of National Portraits, 1867, No. 182; Oxford Exhibition of Historical Portraits, 1906, No. 57.

389 GEORGE FREDERICK HANDEL

Thomas Hudson.

B. 1685, at Halle; produced his first opera, 1705; travelled in Italy; came to England, 1710; visited Oxford and conducted concerts, 1733;[1] d. 1759.

Bust, to l., the head turned towards the spectator; large white wig over shoulders; clean-shaven face; white neckcloth; snuff-coloured coat with gold-embroidered edge. Canvas, oval, 31½ × 28 in.

Given to the Music School by George Colman, M.A., of Christ Church, before 1796.

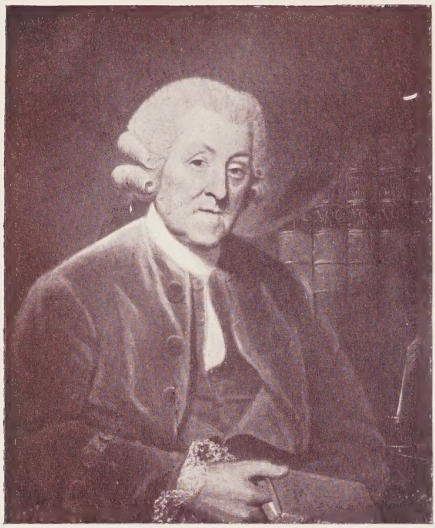
390 JAMES HESELTINE

Taylor.

B. 1690; a pupil of Dr. Blow; Organist of Durham Cathedral, 1711–63; composer of anthems; d. 1763.

Half length, three-quarters to l.; white periwig falling down back; clean-shaven face; white cravat and shirt frill; buff coat; dark waistcoat; brown and grey background; inscribed below to l. with name and title of subject. Canvas 28½ × 23¾ in.

[1] Hearne's *Reliquiae*, 2nd ed. iii. 98–100.



No. 396. Sir John Hawkins

No. 384. Dr. Croft

No. 399. Sir William Parsons

No. 398. J. P. Saloman

Given to the Music School by Dr. Philip Hayes, before 1795.
Gutch states that this picture is the work of an artist named Taylor.
Oxford Exhibition of Historical Portraits, 1906, No. 74.

391 J. PHILIP EIFFERT

Teeds.

A hautboy player who came from London to play solos, or in the orchestra which performed in the weekly concerts given in the Holywell Music Room after 1754; his name occurs in the announcements for 1758, 1760, 1762, 1773; ? d. in 1773.[1]
Bust to r.; clean-shaven face; Turkish dress; greyish-white turban with fringed end hanging behind, twisted round and over a red cap of which the crown is visible; wide yellowish silk sash wrapping the body, over which is a rust-red coat held together at the neck with a jewel; dark background. Canvas 25 × 18¼ in.

392 BERNARD GATES

Attributed to John Russell.

B. 1685 (?); Chorister of the Chapel Royal, 1702, Gentleman, 1708; Master of the Choristers; produced Handel's *Esther*, 1732; 'Tuner of the Regals' at Court; d. 1773.
Half length, three-quarters to r.; white periwig falling down back; clean-shaven face; white cravat and ruffles; brown coat and waistcoat laced with gold; his r. hand held before him; warm grey background. Canvas 29½ × 24½ in.
Given to the Music School by the pupil and heir of the subject, Thomas Saunders Dupuis,[2] between 1784 and 1795.
Engraved 1784. Reproduced in Dr. J. H. Mee's *Oldest Music-Room in Europe.*
Oxford Exhibition of Historical Portraits, 1906, No. 96.

393 WILLIAM HAYES

John Cornish.

B. 1706; Chorister at Gloucester; Organist of Worcester Cathedral, 1731, of Magdalen College, 1734; Professor of Music, 1742; D.Mus. 1749; d. 1777.
Half length, three-quarters to r.; white bushy wig; clean-shaven

[1] I owe these facts to the kindness of Dr. J. H. Mee, who gives the following references to *Jackson's Oxford Journal*: May 13 and July 1, 1758; Feb. 16, 1760; June 26, 1762; May 22, 1773.
[2] T. S. Dupuis, Composer to the King, was himself painted by J. Russell, R.A., a picture engraved by C. Turner in 1797.

face; square bands; lace ruffles; white and scarlet D.Mus. robes over black dress; his r. hand thrust into the breast of his coat; dark background. Canvas 29 × 24 in.

Given to the Music School by Philip Hayes, son of the subject, before 1787.

Engraved by T. Park, 1787.

Oxford Exhibition of Historical Portraits, 1906, No. 88.

394 WILLIAM BOYCE *Thomas Hudson.*

B. 1710; chorister of St. Paul's Cathedral; composer and joint-organist to the Chapel Royal, 1736; Organist, 1758; D.Mus., Cambridge, produced *Solomon Serenata*, 1743; edited *Cathedral Music*, 1760; d. 1779.

Whole length, standing three-quarters to l.; white periwig falling down back; clean-shaven face; white cravat and ruffles; grey clothes, the waistcoat embroidered with gold; three-cornered hat under his l. arm; his l. hand points to an organ to l., his r. holds a volume inscribed SOLOMON SERENATA; dark architectural background; stained-glass window to l. Canvas 88 × 57 in.

Given to the Music School by Philip Hayes, before 1795.

Exhibition of National Portraits, 1867, No. 427; Oxford Exhibition of Historical Portraits, 1906, No. 136.

395 KARL FRIEDRICH ABEL *Teeds.*

B. 1725; a member of the King of Saxony's band at Dresden, 1748; came to England, 1759; travelled in England and upon the Continent giving concerts; a celebrated performer on the viol'-da-gamba in the Queen's band, at a salary of £200; d. in London, 1787.

Half length, three-quarters to l.; grey wig; clean-shaven face; white cravat; reddish-brown coat and waistcoat braided with gold; table with papers and writing materials to l.; dark background. Canvas 29½ × 24½ in.

Gutch says that this picture is the work of an artist named Teeds.

Given to the Music School by Philip Hayes, before 1795.

Oxford Exhibition of Historical Portraits, 1906, No. 105.

396 SIR JOHN HAWKINS *James Roberts.*

B. 1719; a Middlesex magistrate; knighted 1772; executor of the will of Dr. Johnson, whose life he published together with

an edition of his works, 1787–9; author of a *General History of Music*, 1776; d. 1789.

Half length, seated slightly to r.; short white wig; clean-shaven face; lace cravat and ruffles; crimson velvet coat and waistcoat; his r. hand holds a book in his lap; table with inkstand to r.; green curtain background; bookcase, with books lettered HISTORY OF MUSIC, to r.; inscribed with name of subject and date 1786. Canvas 29 × 24¼ in.

Given to the Music School by the painter, probably in 1788 when Roberts was resident in Oxford.

Engraved by R. Clamp, and in Harding's *Biographical Mirrour*, 1796, i. 158.

Exhibition of National Portraits, 1867, No. 571; Oxford Exhibition of Historical Portraits, 1906, No. 126.

397 PHILIP HAYES

John Cooper.[1]

B. 1738; son of William Hayes (see No. 393); B.Mus. from Magdalen College, 1763; Organist of New College, 1776; D.Mus., Professor of Music and Organist of Magdalen College, 1777; restored and furnished the Music School, 1780; d. 1797.

Half length, three-quarters to r.; white wig; youthful face; white collar and stock and ruffles; grey coat and waistcoat; his r. hand thrust into the breast, his l. holds a scroll of music; another scroll and books on a table to r.; dark background; inscribed with the name of the subject and AETAT 20, 1758. Canvas, 29 × 25 in.

Given to the Music School by Mrs. Hughes of Bromley College,[2] daughter of John Vicary, the successor of Philip Hayes at Magdalen.

Oxford Exhibition of Historical Portraits, 1906, No. 140.

398 JOHANN PETER SALOMON

Sir William Beechey.

B. 1745 at Bonn; Violinist; Musician to the Elector at Bonn, *c.* 1757; came to London as leader of the orchestra at Covent Garden Theatre, 1781; organized concerts, in which Mozart and Haydn took part, at the Hanover Square Rooms, 1791–2; supported the foundation of the Philharmonic Society, 1813; d. 1815.

Half length, three-quarters to l.; short white wig; clean-shaven face; lace cravat and ruffles; green coat; his r. hand holding a pen,

[1] Bloxam's *Register of Magdalen College*, ii. 223. Another portrait of Philip Hayes, by James Roberts, was copied by J. Smith for the Choir Room at Magdalen College.

[2] *Ibid.* 220.

rests on a paper lying with some books to l.; a violin is on a table before him; dark curtain background, bookcase to l. Canvas $29\frac{1}{2} \times 24\frac{1}{2}$ in.

Inscribed on the back, PAINTED BY SIR W. BEECHEY 1784.

Given to the Music School by Philip Hayes, before 1795.

Oxford Exhibition of Historical Portraits, 1906, No. 175.

399 SIR WILLIAM PARSONS

Charles Wilkin.

B. 1746 (?); Chorister of Westminster Abbey; studied music in Italy; Master of the King's Music, 1786; D.Mus., Oxford, 1790; knighted, 1795; Instructor in music to the Princesses, 1796; Stipendiary Magistrate at Worship Street; d. 1817.

Bust, slightly to r.; white wig; clean-shaven face; silver-rimmed spectacles; white neck-cloth and shirt frill finished with a rosette and brooch; blue coat; dark background. Canvas $29\frac{1}{2} \times 24\frac{1}{2}$ in.

Given to the Music School by Philip Hayes, before 1795.

Engraved by the painter, 1790.

Exhibited at the Royal Academy in 1791; Oxford Exhibition of Historical Portraits, 1906, No. 176.

400 SIR F. A. GORE OUSELEY

Arthur Foster.

B. 1825; educated at Christ Church; succeeded as second Baronet, 1844; M.A. 1849; D.Mus. 1854; Professor of Music, 1855; Canon of Hereford, 1886; Founder of St. Michael's College, Tenbury; d. 1889.

Half length, to l.; bald head; curly white hair over the ears; clean-shaven face; round collar and cuffs; D.Mus. full-dress gown and hood over black clerical coat; his l. hand rests on back of chair to l.; light brown background; signed in monogram and dated 1893.

Given to the Music School by a small committee of Oxford friends of the subject.[1]

401 SIR JOHN STAINER

Sir Hubert von Herkomer.

B. 1840; Chorister at St. Paul's, 1847–56; Organist at Tenbury, 1856; at Magdalen College, 1859; D.Mus. 1865; M.A. 1866;

[1] F. W. Joyce, *Life of Sir F. A. Gore Ouseley*, p. 177. The portrait was painted partly from memory, partly from a photograph.

Organist of St. Paul's Cathedral, 1872; Professor of Music, 1889; d. 1901.

Three-quarters length seated slightly to r. in a red arm-chair, looking at the spectator; bald head, curly grey hair over the ears; slight grey moustache; white collar and cuffs; black tie; black gown over black clothes; hands lightly clasped on knee; red curtain behind to l.; signed below to l. H. V. H.; marked above REPLICA. Canvas 43 x 33 in.

A similar portrait is in the possession of the Livery Company of Musicians of London, and another belongs to his family.

Busts of Henry Purcell by Bacon, and William Hayes were given to the Music School by Philip Hayes. They have since disappeared.

III

PORTRAITS IN THE ASHMOLEAN MUSEUM [1]

NOTE

THE following section contains the portraits which were until 1908 divided between the University Galleries and the Ashmolean Museum. The main part of the latter collection, which came into the possession of Elias Ashmole with other 'Rarities' from the Museum of the Tradescants at Lambeth, was presented to the University by Ashmole, and transferred to Oxford in 1683. But fourteen portraits, mostly of his astrological friends, remained in his hands until his death in 1692. Only one—the picture of Old Parr—is mentioned separately in the *Catalogue of the Musaeum Tradescantianum* published in 1656, the others being included under a general heading, *Effigies of divers Personages of honor, note, and quality.* A catalogue of the Ashmolean collections made by Dr. Plot, the first Keeper, about 1683, was transcribed for the use of the Vice-Chancellor in 1697,[2] ten years earlier than Hearne compiled his list of the contents of the Bodleian Gallery, but even then much information concerning the portraits was lacking. Under the keepership of John Whiteside,—1715–29—some only were inscribed with the names of the subjects and numbers referring to his catalogue of them.[3] The Ashmolean collections were housed in the 'Repository' built for them in Broad Street until 1894, when the rooms where they are now displayed were added to the University Galleries. The portraits were at that time all restored by the Keeper, Mr. Arthur John Evans.

The portraits in the former University Galleries collection have been gathered there gradually from various sources since the foundation of the Galleries in 1845, when a considerable number were transferred thither from the Bodleian. Some portraits without special historical connexion with Oxford and some copies are omitted from this catalogue. A fuller biographical and historical account of the portraits which have accrued to the University by the Combe Bequest is to be found in the catalogue of that collection, 1909.

[1] See Introduction, p. xxiii sqq., especially with regard to the portraits of the Tradescants.

[2] Vice-Chancellor's Accounts preserved in the Archives of the University.

[3] Preserved in MS. in the Ashmolean Museum.

No. 405. Sir Francis Drake (?)

No. 404. Unknown Navigator

402 QUEEN ELIZABETH WOODVILLE

B. 1437 (?), daughter of Sir Richard Woodville, afterwards Earl Rivers, and Jaquetta, widow of John Duke of Bedford; married to Sir John Grey, and after his death privately to Edward IV; crowned, 1465; refounded Queens' College, Cambridge; d. 1492.

Half length, seen behind a parapet; reddish hair; cloth-of-gold and transparent gauze head-dress; black dress with gold-embroidered collar and cuffs; gold necklace, brooch and finger-rings; both hands folded before her; dark-brown background; inscribed ELIZABETH REGINA REGIS EDUARDI ANGLIE. Panel $16\frac{1}{4} \times 12\frac{1}{2}$ in.

Part of the Tradescant Collection made over to the University by Elias Ashmole.

Similar portraits are in the Royal Collection at Windsor Castle and at Queens' College, Cambridge.

Exhibition of National Portraits, 1866, No. 340; Oxford Exhibition of Historical Portraits, 1904, No. 8*.

403 QUEEN MARY

B. 1516; third and only surviving child of Henry VIII and Catherine of Aragon; succeeded her half-brother, Edward VI, on the throne, 1553; married Philip II, King of Spain, 1554; d. at St. James's, 1558.

Three-quarters length, seated facing the spectator in an arm-chair; pale red hair; red French hood edged with pearls; low-cut black velvet dress trimmed with jewels; wide sleeves lined with red and edged with ermine; inner sleeves of cloth-of-gold slashed with white, finished with white frills worked in black; jewelled necklace and girdle; hands folded before her, jewelled rings on the first, second, and fourth fingers of the l.; in front an open book, inscribed with a maxim from Epictetus in Greek, lies on a green cushion; dark golden damask background with shield of arms above to l. Panel $38\frac{1}{2} \times 28\frac{1}{4}$ in.

Given to the University by Mr. Chambers Hall in 1855.

Oxford Exhibition of Historical Portraits, 1904, No. 32*; Burlington Fine Arts Club Exhibition of Early English Portraiture, 1909, No. 36, where it is ascribed to the painter of the portrait of Henry VIII 'with a scroll' at Hampton Court.

404 AN UNKNOWN NAVIGATOR[1]

English School.

Possibly Jean Ribaut, b. *c.* 1520 at Dieppe; a Huguenot adherent of Admiral Coligny; sent by him to colonize Florida, 1562; in England spring of 1562[2]; published an account of his voyage, 1563[3]; offered Florida to Elizabeth[4]; returned thither and was massacred by the Spaniards, 1565.

Half length, slightly to r.; dark short hair; short reddish beard and moustache; white pleated ruff with black edging; sleeveless buff coat; steel gorget damascened with gold; white sleeves with long scarlet laces attached to shoulders; model of grappling iron (?) pendent from a red cord round neck; he holds a compass with both hands before him; brown background; inscribed 1562. Panel $22\frac{1}{4} \times 20$ in.

Transferred from the Bodleian as a portrait of Columbus.

Oxford Exhibition of Historical Portraits, 1904, No. 45*; Whitechapel Gallery, 1909.

405 SIR FRANCIS DRAKE (?)[5]

School of Marcus Gheeraerts.

B. 1540 (?); circumnavigated the globe, 1577–80; in England autumns of 1587 and 1588; d. 1596.

Bust, three-quarters to r., looking at the spectator; reddish-brown closely-trimmed hair, fairer beard and moustache; deep pleated white ruff; black embroidered doublet; greyish-green background; inscribed ÆTATIS XLVII A° 1587 and ANNO 1588 · AETATIS SUAE 48. Panel 18 × 16 in.

This possible identification is based upon a comparison with the original portrait at Buckland Abbey, of which a copy was made for the Guildhall at Plymouth in 1616. It is inscribed AETATIS SUAE 53 ANNO 1594[6], which agrees with the date and age on No. 405[7], and the face shows marked resemblance.

A portrait of Drake occurs in Catalogues of the Bodleian Gallery dated 1759, 1762, and 1766.

[1] A portrait called Columbus in the Bodleian Gallery, described by Gutch as with a globe and a ship, was presented by Bernard Mould in 1707.

[2] *Calendar of Spanish State Papers*, May 1 and June 19, 1563; March 30, 1566.

[3] A translation into English was published for Thomas Hacket on May 30, 1563.

[4] *Calendar of Foreign State Papers*, March 29 and July 4, 1563.

[5] I owe the suggestion of this identification to Mr. C. F. Bell.

[6] Lady Eliott-Drake, *Family and Heirs of Sir Francis Drake*, frontispiece.

[7] Supposing the Buckland Abbey portrait to be painted before Drake's birthday in 1594.

406 UNKNOWN LADY

Anglo-Flemish School.

Half length, standing slightly to l.; brown hair; youthful face; white lace cap, stomacher, and cuffs; pleated ruff; black striped dress; both hands hold a small clasped book in front of her; greenish-grey background. Panel 30 × 24 in.

Probably in the collection made over to the University by Ashmole.

407 JOHN DEE

B. 1527; educated at St. John's College, Cambridge, Foundation Fellow, *c.* 1546; lectured on mathematics in Paris, 1548–50; accused of practising sorcery, 1556; proposed to Queen Mary to form a library from the spoils of the monasteries, 1556; described his magic glass to Queen Elizabeth, 1575; practised astrology and crystallomancy; d. 1608.

Bust, three-quarters to l.; black skull-cap; white moustache and beard; white pleated ruff; black dress; dark background, with red curtain to r.; inscribed JOHANNES DEE ANGLUS, LONDINENSIS AET^{S} SUAE 67; painted in an oval spandrel. Canvas 29 × 24½ in.

Bequeathed to the University by Elias Ashmole.

Exhibition of National Portraits, 1866, No. 340; Oxford Exhibition of Historical Portraits, 1904, No. 96.

408 CHARLES HOWARD OF EFFINGHAM (?)

B. 1536; Lord High Admiral against the Armada; K.G. 1574; Earl of Nottingham 1597; d. 1624.

Bust, slightly to l.; black skull-cap; fair hair, moustache, and beard touched with grey; white pleated lace ruff; white slashed dress; black gown lined with brown fur; collar and George of the Order of the Garter round neck; brown background. Panel 21½ × 15¾ in.

Probably part of the Tradescant Collection made over to the University by Ashmole.

Oxford Exhibition of Historical Portraits, 1904, No. 77*.

The name once given to this portrait, Lord Wotton of Marley, is an error since he never had the Garter. The identification here suggested is supported by the portrait in Holland's *Basiliwlogia* published 1618, and a comparison with paintings at Hampton Court and the National Portrait Gallery.

409 AN UNKNOWN GEOMETRICIAN

Italian School.

Half length, seated to l. in an elbow-chair; black cap; youthful face; slight beard and moustache; white pleated ruff and cuffs; black dress; his r. hand holds a pair of compasses on a geometrical diagram which lies beside a square, inkstand, and pen, on a table before him; dark background. Canvas 38 × 30¾ in.

Formerly supposed to represent the painter Federigo Zuccaro.

Once in the Bodleian Gallery; it first appears in the Catalogue of 1759 as 'Mr. Zuckery a famous painter'.

Oxford Exhibition of Historical Portraits, 1904, No. 97*.

410 UNKNOWN MAN

Italian School.

Half length, standing slightly to l.; short dark hair; very faint moustache; white pleated ruff; dark-brown dress; his l. hand holds a jewel, his r. rests upon an indefinite object; green background. Panel 34 × 28½ in.

Probably part of the Tradescant Collection.

Oxford Exhibition of Historical Portraits, 1904, No. 98*.

411 RICHARD NAPIER

B. 1559; educated at Exeter College, 1577; Rector of Great Linford, Bucks., 1590; licensed to practise medicine, 1604, and mingled it with astrology; d. 1634.

Half length, slightly to r.; grey hair, moustache and peaked beard; white cap embroidered with gold; pleated ruff; black dress; both hands before him, his r. holding a book; dark background. Canvas 30 × 25¼ in.

Bequeathed to the University by Elias Ashmole, 1692.

Oxford Exhibition of Historical Portraits, 1904, No. 13.

412 THOMAS PARR

B. 1483 (?); tenant farmer at Alberbury, Shropshire, whose lease was renewed 1522, 1564, 1585; m. first Jane Taylor, 1563, secondly Jane Hood, 1605; known as 'Old Parr'; brought to London and presented to the King, 1635; d. 1635, buried in Westminster Abbey.

Three-quarters length, standing three-quarters to l.; white hair, moustache and beard; falling collar; brown jacket and breeches; knotted girdle round waist; his r. hand holds a staff, his l. grasps

No. 414. Sir John Tradescant, Senior

No. 416. Sir John Suckling

his girdle; landscape background with overhanging rock to r.; inscribed AET[IS] SUE 152. Canvas 41 × 31½ in.

The only portrait catalogued in the Tradescantian Museum in 1656; made over to the University by Elias Ashmole, 1683.

A similar picture is in the National Portrait Gallery, where it is attributed to the school of Paul Van Somer.

Exhibition of National Portraits, 1866, No. 772; Oxford Exhibition of Historical Portraits, 1905, No. 14.

413 JOHN TRADESCANT THE ELDER

Probably from the Eastern counties; travelled to Russia by sea, 1618, and wrote an account of the voyage with the earliest description known of Russian plants; joined as gentleman-volunteer an expedition against the corsairs of Algiers; established a museum and botanic garden at Lambeth; said to have been the first gardener at the Physic Garden at Oxford, 1632; d. 1638.

Bust, three-quarters to r., emerging from clouds against cloudy background; grey hair, beard and moustache; black skull-cap; falling collar; black dress. Panel 6¼ × 5⅝ in.

Formed part with the two following of the Tradescantian collection made over to the University by Elias Ashmole, 1683.

Engraved by W. Hollar, 1656.

Oxford Exhibition of Historical Portraits, 1905, No. 16.

414 THE SAME

Attributed to Emanuell de Critz.

Bust, three-quarters to l., looking at spectator; grey hair, moustache and long beard; gold ring in ear; black skull-cap; white falling collar; black doublet; dark-green background; painted in an ornamental oval spandrel, in the angles of which are groups of roots, fruits, shells, and flowers; inscribed (*c.* 1720)[1] S JOHN TRADESCANT SENR. Canvas 31 × 24½ in; based upon No. 413.

415 THE SAME ON HIS DEATH-BED

Half length, lying, the head to l., resting on a white pillow; grey beard and moustache; white shroud swathed round the shoulders and drawn over the head; black ribbon bow under chin; red coverlid over the body; red curtain background; inscribed (*c.* 1720) S[R] JOHN TRADESCANT SEN[R] LATELY DECEASED. Canvas 24 × 29 in.

[1] This inscription and others similarly dated were painted on some of the Ashmolean pictures in the keepership of John Whiteside, 1714–29.

416 SIR JOHN SUCKLING

Attributed to Cornelius de Neve.

B. 1609; entered Trinity College, Cambridge, 1623; travelled, 1628; knighted, 1630; a poet and patron of letters; devised the 'first army plot'; fled to France; d., perhaps by suicide, 1642.

Bust, three-quarters to l.; fair hair falling to shoulders; youthful face; deep lace-edged collar; plate armour; scarlet sash across breast; grey background; inscribed (*c.* 1720) SIR JOHN SUCKLING painted in an oval spandrel. Canvas 28 × 23 in.

Formed part of the collection made over to the University by Elias Ashmole, 1683.

Exhibition of National Portraits, 1866, No. 682, where it is attributed to W. Dobson; Oxford Exhibition of Historical Portraits, 1905, No. 27.

417 ANNE HARRINGTON, LADY MOLYNEUX

B. *c.* 1590; daughter of Sir James Harrington of Ridlington, Rutland, and Lucy, daughter of Sir William Sidney; married first Thomas Foljambe, and secondly, as his second wife, Sir John Molyneux of Teversall, Notts., who was created a baronet in 1611. He was Sheriff of Nottinghamshire in 1609 and 1611 and lived in so lavish a style as greatly to impoverish his family; he died 1618. His widow, with her only son and heir Roger, petitioned the King, March 1639, for a commission, which was granted her, to inquire into the state of her own fortune, apparently sequestrated for her husband's debts; d. 1644.[1]

Three-quarters length, seated three-quarters to r., looking at the spectator, in a red arm-chair; grey hair in curls round the face; black veil over head; pearl ear-rings; white cuffs and deep collar tied with black ribbons; two strings of pearls round neck; black dress; her r. hand, holding a small book, rests on the arm of her chair, her l., holding handkerchief, lies in her lap; architectural and curtain background; landscape through opening to r.; to l. a table covered with a scarlet cloth upon which are an hour-glass and a skull; above to r., coat of arms of Harrington of Ridlington (*sa.*, a fret *arg.*); below, that of Molyneux of Teversall, Notts. (*az.*, a cross moline *or*). Canvas 49 × 39 in.

Formed part of the collection made over to the University by Elias Ashmole in 1683—hitherto named, but not identified.

[1] *Calendar Domestic State Papers*, March, 1639.

418 THOMAS HOWARD, SECOND EARL OF ARUNDEL

Copy from Sir Anthony Van Dyck.

B. 1586; K.G. 1611; Earl Marshal, 1621; employed in diplomatic and military service for the king; travelled in Italy and made the famous Arundel Collection of works of art and inscriptions, the latter of which was given to the University by his younger grandson Henry, afterwards 6th Duke of Norfolk, through the intervention of John Evelyn, in 1667; d. at Padua, 1646.

Bust, three-quarters to r., looking at spectator; grey hair, beard, and moustache; white falling collar; steel plate armour; George of the Order of the Garter hanging from gold chain round neck; brown background, cloth-of-gold curtain to r.; inscribed (*c.* 1720) THOMAS EARL OF ARUNDELL SURREY & NORFOLK; Canvas 31 × 24½ in.

Copy from part of the picture by Van Dyck of the earl and his grandson, in the possession of the Duke of Norfolk. (See No. 438.)

From the Tradescant Collection.

419 KING CHARLES I

Copy from Sir Anthony Van Dyck.

B. November 19, 1600, second son of King James I and Anne of Denmark; created Prince of Wales, 1616; succeeded to the throne, 1625; occupied Oxford, 1642–6; beheaded at Whitehall, January 30, 1649.

Bust, in profile to r.; dark hair falling to shoulders, fair moustache and tuft on chin; deep lace collar; black dress; blue ribbon with George of the Order of the Garter round neck; his l. hand touches the ribbon; grey background. Canvas 29 × 25 in.

Nearly contemporary copy of the head on the left in the picture of the King in three positions, painted about 1637, as a model for the Bernini bust, in the Royal Collection at Windsor Castle.

Either given or bequeathed to the University by Elias Ashmole; d. 1692.

Oxford Exhibition of Historical Portraits, 1905, No. 71.

420 THE SAME

Copy after Sir Peter Lely.

Bust, three-quarters to r.; brown hair falling to shoulders; moustache and tuft on chin; lace-edged collar; black dress; ribbon of the Order of the Garter across breast, with star at his l. side; warm grey background; painted in an oval spandrel. Canvas 29 × 24½ in.

Copy from the group of the King and the Duke of York, painted about 1647, in the possession of the Duke of Northumberland.
Either given or bequeathed to the University by Elias Ashmole; d. 1692.
Oxford Exhibition of Historical Portraits, 1905, No. 73.

421 UNKNOWN MAN

English School.

Bust, three-quarters to r.; grey hair, moustache and peaked beard; falling collar; grey dress; in front is seen the top of a staff; warm grey background; painted in an oval spandrel; inscribed AETAT . . 167 . . Canvas $21\frac{1}{2} \times 19\frac{3}{4}$ in.
Formerly supposed to represent Inigo Jones; who, however, d. 1652.
Formed part of the collection made over to the University by Elias Ashmole, 1683, and described in the first catalogue as *Pictura, ut dicitur Inegonis Jones.*
Oxford Exhibition of Historical Portraits, 1905, No. 137.

422 JOHN TRADESCANT, SON OF JOHN TRADESCANT THE YOUNGER

B. 1633; the third of the name; s. of John Tradescant and his first wife, Jane, who d. 1634; d. 1652.
Half length, as a little boy, slightly to r.; fair hair falling to neck; deep white collar edged with lace, with bandstrings; tawny-yellow coat with long skirts, trimmed with silver lace; grey shaded background; painted in an oval spandrel. Canvas 26×24 in.
From the Tradescant Collection.

423 KATHERINE BRYDGES, COUNTESS OF BEDFORD (?)

B. 1579 (?); second daughter and co-heir of Giles Brydges, Lord Chandos, and Frances, daughter of Edward, Earl of Lincoln; married Francis, Lord Russell of Thornhaugh, who in 1627 succeeded as fourth Earl of Bedford; lived at Chenies, Bucks.; d. 1657.
Bust, slightly to r.; black broad-brimmed hat; falling lace-edged ruff; black embroidered dress, the bosom and neck open over white underdress worked with colours; dark background. Canvas $21 \times 16\frac{1}{2}$ in.
Given to the University by Philip B. Duncan, Keeper of the Ashmolean in 1846.
Oxford Exhibition of Historical Portraits, 1905, No. 51.

424 ROBERT WALKER

Robert Walker.

The painter of the best known portraits of Cromwell and his generals, and perhaps of Cromwell's father, Robert, who died 1617; painted, 1648, the portrait of John Evelyn, who described him as 'that excellent painter'; d. 1658 (?).

Half length, to r., the head turned three-quarters towards the spectator; brown hair falling to shoulders, slight moustache and tuft on chin; falling collar; black dress; shirt showing at wrist; his r. hand points to a statuette of Mercury, seen to r.; warm grey background; signed WALKER PICTOR ET PINXIT. Canvas 29 × 24 in.

In the Bodleian Gallery in 1679.

Exhibition of National Portraits, 1866, No. 809; Oxford Exhibition of Historical Portraits, 1905, No. 69*.

425 JOHN LOWIN

B. 1576; joined the King's company of Players, 1603; part-owner of Blackfriars Theatre, 1608; manager, 1623; mentioned in the list of actors in the first folio of Shakespeare, 1623, and Beaumont and Fletcher, 1647; played Henry VIII, Falstaff, and perhaps Hamlet; d. 1659.

Half length, slightly to r.; grey hair falling to neck, moustache and tuft on chin; deep square collar; black dress; his r. hand held before him; grey background; inscribed AETAT 64, A° 1640. Canvas 29 × 25 in.

Bequeathed to the University by Elias Ashmole, 1692.

Oxford Exhibition of Historical Portraits, 1905, No. 70*.

426 JOHN TRADESCANT THE YOUNGER[1]

Attributed to William Dobson.

B. 1608, at Meopham, Kent; made additions to his father's collections and was the owner of 'Tradescant's Ark' at Lambeth at the height of its fame; published in 1656 catalogue of the contents of his museum; first settled it upon Elias Ashmole by deed of gift, and subsequently devised it to his wife by will; d. 1662.

Three-quarters length, standing slightly to r.; dark hair, moustache and beard; large black cap; black fur-lined coat over white shirt

[1] See Introduction, p. xxiii.

open at bosom ; his r. hand holds a fold of his coat, his l. rests on the handle of a spade ; landscape background ; inscribed (*c.* 1720) S^R^ JOHN TRADESCANT JUN^R^ IN HIS GARDEN. Canvas 42 × 34 in.

Formed part of the Tradescantian Museum, made over to the University by Elias Ashmole, 1683.

Oxford Exhibition of Historical Portraits, 1905, No. 84.

427 THE SAME AND HIS FRIEND ZYTHEPSA[1] OF LAMBETH

Attributed to Emanuell de Critz.

Two half length figures standing ; Tradescant three-quarters to r., Zythepsa facing him, to r. of a table on which is a large heap of shells ; Tradescant has dark hair, moustache and beard ; wears deep square collar and grey cloak ; his l. hand holds a wand, his r. grasps the l. hand of his friend, who has white hair, moustache and beard, and wears red dress and white square collar ; dark architectural background, sunset sky through opening in centre ; inscribed (*c.* 1720) S^R^ JOHN TRADESCANT JUN^R^ & HIS FRIEND ZYTHEPSA OF LAMBETH. Canvas 42 × 52 in.

Formed part of the Tradescantian Museum, made over to the University by Elias Ashmole, 1683.

Oxford Exhibition of Historical Portraits, 1905, No. 83.*

428 THE SAME AND HIS SECOND WIFE HESTER[2]

Two half length figures facing one another, Tradescant three-quarters to r., Mrs. Tradescant three-quarters to l. ; he has bushy dark brown hair and beard ; and wears white falling collar with bandstrings ; black coat with metal buttons ; his l. hand holds silver watch, to which are attached silver chain and gold watch-key ; she wears black silk hood ; deep white cuffs, and collar, with bandstrings, tied with knots of yellow and green ribbon and fastened with a small jewel ; brownish-yellow dress ; her r. hand, holding a sprig of orange-blossom, rests upon his wrist ; greenish-grey background, the corners cut off by spandrels ;

[1] Zythepsa, a brewer of Lambeth, is said to have been a Quaker, but it seems improbable in view of his dress.

[2] See No. 439 for biographical note, and Introduction.

No. 426. Sir John Tradescant, Junior

inscribed below (*c.* 1720) S^R JOHN TRADESCANT JUNIOR AND HIS WIFE: 50, 1656 in the spandrel above Tradescant's head and 48, 1656 above Mrs. Tradescant. Canvas $28\frac{1}{2} \times 46\frac{1}{2}$ in.
Formed part of the Tradescant Collection.

429 LADY ELIZABETH POWLETT

Attributed to Daniel Mytens.

Described in old catalogues as the portrait of a member of the Duke of Bolton's family, in a dress of her own work. Possibly the lady whose gift of some needlework, executed by herself, representing scenes from the Gospel, was accepted by the University on July 9, 1636, and was mentioned by Hearne, along with the portrait of the donor, in 1705. Perhaps Elizabeth, daughter of Sir Thomas Kenn, and wife of John, first Baron Powlett, of Hinton St. George, Somerset; d. 1663 (?).
Full length, standing three-quarters to l.; white feather headdress; white lace ruff, cuffs, and apron; low-cut dress richly embroidered in colours; rose-coloured cloak; pearl necklace; her l. hand holds a small picture, her r. rests on a book which lies beside a lute on a table to l.; a squirrel sitting on her r. forearm; landscape and curtain background. Canvas $74 \times 53\frac{1}{2}$ in.
Oxford Exhibition of Historical Portraits, 1904, No. 74; Whitechapel Exhibition, 1909. Once in the Bodleian.

430 UNKNOWN MAN

School of Philippe de Champaigne.

Bust, slightly to l.; grey hair falling to shoulders; clean-shaven face; square lace-edged bands; black gown over brown dress; dark background; painted in an oval spandrel. Canvas $29 \times 24\frac{1}{2}$ in.
Several portraits described briefly as 'pictura clarissimi viri' occur in the oldest catalogue of the collection.
Oxford Exhibition of Historical Portraits, 1905, No 122.

431 THOMAS ALCOCK

Samuel Cooper.

Bust, to l., the head turned three-quarters towards the spectator; long hair falling to shoulders; youthful face; plain collar; black chalk drawing on white paper, $6\frac{7}{8} \times 4\frac{5}{16}$ in.
On the back-board of the frame is inscribed—

This picture
was drawne for mee
at the Earle of West-
morelands house
at Apethorpe, in
Northampton shire
by the Greate, (tho' little)
Limner, the then famous
Mr. Cooper of Covent
Garden: when I was
eighteen years of
age
Thomas Alcock
preceptor.

Bequeathed to the University by Dr. Rawlinson in 1755.
Transferred from the Bodleian Library, 1897.

432 CORNELIUS DE NEVE

Cornelius de Neve.

Probably the portrait, painted by himself, of a Flemish artist, pictures signed by whom are in the National Portrait Gallery (dated 1627), at Knole (dated 1637), and at Petworth (a group of himself and his family); mentioned by Evelyn, 1649; he painted in 1664 a portrait of Elias Ashmole, now lost.

Half length, three-quarters to r.; brown hair falling to shoulders, slight moustache and tuft on chin; black cap with peak turned up in front; white cravat knotted round neck; black dress; his r. hand held before him; warm grey background; inscribed (*c.* 1720) MR. LE NEVE A FAMOUS PAINTER; painted in an oval spandrel. Canvas $26\frac{1}{2} \times 22\frac{1}{2}$ in.

Formed part of the collection made over to the University by Elias Ashmole, 1683.

Oxford Exhibition of Historical Portraits, 1905, No. 65*.

433 MICHAEL BURCK

A POOR KNIGHT OF WINDSOR.

Bust, slightly to r., looking at spectator; white curling hair falling to shoulders, moustache and tuft on chin; black skull-cap; white falling collar; black mantle, fastened at the neck with silver clasp, with arms of St. George on his l. shoulder, open in

front over scarlet coat; dark brown background; Canvas 27 × 23 in.

Formed part of the collection made over to the University by Elias Ashmole.

434 JOHN SELDEN

B. 1584; educated at Hart Hall; the learned jurist and great scholar; benefactor to the Bodleian Library; d. 1654.

Bust, three-quarters to l.; brown hair falling to neck, and over forehead; clean-shaven face; falling collar; black dress; dark background. Canvas 28 × 23½ in.

Bequeathed to the University by Elias Ashmole, 1692.

Oxford Exhibition of Historical Portraits, 1905, No. 54.

A similar picture is in the National Portrait Gallery.

Copy at Burley-on-the-Hill (Sale 20 June 1947 (60) as Lely.)

435 NICHOLAS FISKE

Attributed to Cornelius de Neve.

B. 1575; of a Suffolk county family; practised Medicine and Astrology in London; well versed in mathematics, astrology, and astronomy; friend of Lilly, Booker, and Ashmole; published an Astrological Discourse by Heydon, 1650; d. 1659.

Half length, three-quarters to r.; white hair, moustache and peaked beard; black skull-cap; falling collar; black dress; his r. hand, wearing a grey glove, holds a book; warm grey background, with shield of arms above to l.; inscribed AETATIS SUAE 76, ANNO 1651

CBN FECIT. Canvas 29 × 24½ in.

Probably the nameless picture in the list of those bequeathed by Ashmole marked in the first catalogue 'Reverendus Vir D . . . SSTL. D. 59'; first identified in the catalogue of 1836.

Oxford Exhibition of Historical Portraits, 1905, No. 64*.

436 UNKNOWN MAN

School of Sir Peter Lely.

Bust, three-quarters to r., the head turned three-quarters to l.; grey periwig falling over shoulders; clean-shaven face; lace cravat; white shirt; sky-blue drapery round shoulders; dark background; painted in an ornamental oval spandrel. Canvas 29¼ × 24½ in.

Bequeathed to the University by C. Drury E. Fortnum, 1899.

Oxford Exhibition of Historical Portraits, 1905, No. 126.

437 EDWARD MONTAGU, EARL OF MANCHESTER

School of Sir Anthony Van Dyck.

B. 1602; educated at Sidney Sussex College, Cambridge; leader of the Puritan party in the House of Lords, 1640; held the Great Seal, 1646–8; Chancellor of the University of Cambridge, 1649–51; Lord Chamberlain, 1660; K.G., 1661; d. 1671.

Bust, slightly to l., the head turned three quarters to r.; brown hair falling to shoulders, moustache and peaked beard; falling collar; steel and gold breastplate; brown and gold sleeves slashed showing white shirt; dark background. Canvas 24 × 21 in.

Formed part of the Collection made over to the University by Elias Ashmole, 1683. A similar portrait is at the Royal Society.

Oxford Exhibition of Historical Portraits, 1905, No. 105*.

438 THOMAS HOWARD, FIFTH DUKE OF NORFOLK

Copy from Van Dyck.

B. 1627; s. of Frederick Henry third Earl of Arundel and elder grandson of Thomas Howard, Earl of Arundel, the great art collector; the Dukedom restored to him, 1660; d. at Padua, 1677.

Half length, as a boy, standing three-quarters to l; fair hair falling to neck; narrow white collar; red satin doublet; double string of pearls across breast; his r. hand holds a paper, his l. rests on his hip; background of cloth-of-gold curtain; inscribed (*c.* 1720) THOMAS DUKE OF NORFOLK RESTOR'D TO BE DUKE BY KING CHARLES THE 13TH OF HIS REIGN. Canvas 30 × 27 in.

Copy of the second figure in the same picture as No. 418. Ashmole Collection.

439 HESTER AND JOHN TRADESCANT THE THIRD

Attributed to Emanuell de Critz.

Hester Pooks, b. 1608 (?); m. 1638, as his 2nd wife, John Tradescant the younger (see No. 426); after the death of her stepson John (No. 422), she agreed with her husband that his collections should, upon the death of the survivor of them, become the property of Elias Ashmole, who had been an inmate of their house; Tradescant subsequently tried by will to neutralize this deed of gift by bequeathing the 'Closet of Rarities' to his wife

for life, and afterwards 'to the Universities of Oxford or Cambridge, to which of them she shall think fitt'; the will was, upon the suit of Ashmole, set aside, 1664, but Mrs. Tradescant's life-interest upheld; subjected to ceaseless persecution by Ashmole, she parted with some of the collections to him in her lifetime; she was found drowned in the pond in her garden, April 4, 1678.

Three-quarters length figures; Mrs. Tradescant, standing three-quarters to l., wears black broad-brimmed hat over white cap; deep lace-edged collar and cuffs; grey gown open over white petticoat, embroidered in red; her l. hand holds her gown, her r. a jewel in a paper, held up before her by the boy, who stands facing her; he has fair hair falling to neck, and wears square collar and grey dress; dark architectural background, sunset sky through opening to l.; inscribed ÆTATIS: 37 SEP^{BRIS} ANNO DOMINI 1645. Æ^{TIS} 12, A.D. 1645; and (*c.* 1720) 124 S^{R} JOHN TRADESCANT HIS SECOND WIFE AND SON. Canvas $53\frac{1}{2} \times 43\frac{1}{2}$ in.

Formed part of the Tradescantian Collection made over to the University by Elias Ashmole, 1683.

Oxford Exhibition of Historical Portraits, 1905, No. 140*.

440 HESTER, FRANCES, AND JOHN TRADESCANT

Attributed to William Dobson.[1]

Three-quarters length figures, walking towards l.; Mrs. Tradescant on the r., the boy on the l., their heads turned three-quarters to l., the girl, between them, three-quarters to r.; Mrs. Tradescant wears a black broad-brimmed hat over white cap; deep lace-edged collar; brown dress trimmed with gold lace and flame-coloured ribbon; her l. hand at her side, her r. rests on the arm of the boy, who has fair hair falling to neck, and wears deep lace-edged collar, and dark green dress; his l. hand, wearing fur glove, is on his hip, his r. rests on a walking-stick; the girl has fair hair falling to shoulders, and wears low-necked black dress with lace collar; architectural background; inscribed (*c.* 1720) S^{R} JOHN TRADESCANT SEN^{R}, HIS WIFE, SON AND DAUGHTER. Canvas 43 × 46 in.

Formed part of the Tradescantian Collection made over to the University by Elias Ashmole, 1683.

Exhibition of National Portraits, 1866, No. 988; Oxford Exhibition of Historical Portraits, 1905, No. 141*.

[1] See *Summary Guide*, p. 112, where this and No. 426 are described as 'certainly most accomplished work of the English School of Vandyck, and one or both may be by Dobson'.

441 FRANCES TRADESCANT

B. 1630 (?); m. Alexander Norman; living a widow in 1661.[1]
Half length, as a young girl, slightly to l., looking at spectator; flaxen hair falling to neck tied with sky-blue ribbon; deep white collar edged with lace; tawny yellow dress trimmed with sky-blue ribbons; the sleeves slashed and pulled with white and embroidered with sky-blue and red; grey shaded background; painted in an oval spandrel. Canvas 27 × 24 in.
Part of the Tradescant Collection.

442 UNKNOWN LADY, PROBABLY OF THE TRADESCANT FAMILY[2]

Bust, three-quarters to r., looking at the spectator; brown hair in curls round the face; broad-brimmed black hat; deep white collar or cape; black dress trimmed with white; gold ring hanging by black threads round neck; warm grey background. Canvas 23½ × 17½ in.
Probably the picture formerly designated Esther, Lady Wotton of Marley; from the Tradescant Collection.

443 OLIVER DE CRITZ[3]

Attributed to Emanuell de Critz.
B. 1625 (?); elder son of John de Critz (1595?–1644?), Sergeant Painter in 1610, when he was too young to execute the office alone; in 1640 Oliver is said to be too old to enjoy a poor scholar's place at the Charterhouse School, and his younger brother Henry applies for it in his stead.[4]
Half length, to l., the head turned three-quarters towards the spectator; dark hair falling to shoulders; clean-shaven face; falling collar; grey cloak lined with another shade of grey; his r. hand holds a paper; grey background; inscribed (*c.* 1720) 85 S^R OLIVER DE CRATS A FAMOUS PAINTER.[5] Canvas 26½ × 20½ in.
Formed part of the Tradescant Collection made over to the University by Elias Ashmole, 1683.
Oxford Exhibition of Historical Portraits, 1905, No. 82*.

[1] When her father made his will, *Notes and Queries*, 1st ser. v. 367–8.
[2] It was not so considered by William Huddesford, Keeper of the Museum, who investigated the history of the Tradescant portraits in 1772, but may represent John's first wife Jane.
[3] The name is spelt in various ways, most commonly as here, or Decreets.
[4] *Dom. State Papers*, 23 June, 1640: attention was first called to this entry by Mr. Arthur Chamberlain in the *Art Journal*, July, 1905.
[5] See also Introduction, p. xxiv.

444 WILLIAM LILLY

B. 1602; began to practise and teach Astrology, 1632, and to publish prophecies, 1644; issued almanacks, 1647–82; rewarded by Parliament for favourable predictions, 1648; practised medicine, 1670; d. 1681.

Half length, three-quarters to l.; dark hair falling to shoulders, moustache and tuft on chin; falling collar; black dress; his r. hand holds a pen, his l. a paper, with the outline of a horoscope inscribed AETATIS 45. NON COGUNT; architectural and curtain background; sunset sky through opening to l.; dated 1646. Canvas 29 × 24 in.

Given by the subject, January 29, 1652, to Elias Ashmole, who bequeathed it to the University, 1692.

Exhibition of National Portraits, 1866, No. 138; Exhibition of Historical Portraits, 1905, No. 138.

445 KING CHARLES II

Attributed to John Riley.

B. 1630; son of Charles I and Henrietta Maria; succeeded 1649; ascended the throne, 1660; d. 1685.

Bust, three-quarters to l., looking at spectator; clean-shaven face; long dark curling wig flowing over shoulders; white lace cravat; steel plate armour; ribbon of the Order of the Garter across breast; dark brown background. Canvas, oval, 29 × 24 in.

Given to the Museum by the Founder, 1686–7, when 1*s.* was paid for hanging it.

446 JOHN MAURICE, COUNT OF NASSAU-SIEGEN [1]

B. 1604; commanded the Dutch settlement in Brazil, 1636–44; d. 1691.

Bust, three-quarters to r., looking at the spectator; grey hair, moustache and tuft on chin; white cravat with lace ends; black and russet plate armour; Maltese cross hanging by chain round neck; blue sash across breast with pendent badge of the Order of the Elephant; dark grey background; painted in an oval spandrel. Canvas 34 × 26½ in.

Formerly in the Bodleian Gallery; it was given to the University,

[1] This identification is given on the judgement of a high authority on Dutch history and art. The name of this member of the Nassau family does not occur among Knights of the Elephant (Berlien, *Der Elephantenorden*). But the list there given is probably not complete.

in 1734, as a picture of Axel Oxenstierna, Chancellor of Sweden (d. 1654), by Dr. Rawlinson, who bought it for £1. 6*s.* at a sale of Thomas Rawlinson's and Lord Craven's pictures that year.[1]

447 ELIAS ASHMOLE

Attributed to John Riley.

B. 1617; appointed Commissioner of Excise by Charles I; in Oxford, 1644; entered Brasenose College; studied mathematics, chemistry, and astrology; Windsor Herald, 1660; published a *History of the Order of the Garter*, 1672; obtained possession of the Closet of Rarities collected by the Tradescants and presented it to the University, 1683; added his library by bequest; d. 1692.

Three-quarters length, standing slightly to l., the head turned slightly to r., and looking at the spectator; long flaxen curled wig, flowing over shoulders; clean-shaven face; lace cravat and ruffles; red velvet coat; tawny yellow drapery round hips; gold chain with portrait medal attached (that given to Ashmole by the Great Elector) looped round waist; his l. hand on his hip, his r. holds a closed book inscribed: ASHMOLE OF THE GARTER, which stands beside a round box, inscribed: C. R., filled with gold coins, two gold medals, one with a chain attached, and a gold George of the Order of the Garter, on a table to l.; below this group of objects are the words 'Praemia Honoraria'; dark brown background. Canvas $49 \times 39\frac{3}{4}$ in.

Painted 1683[2], apparently for the purpose of presentation to the Museum by the Founder.

Exhibition of National Portraits, 1866, No. 991.

448 THE SAME

Attributed to John Riley.

Bust, three-quarters to r., looking at the spectator; long curled light brown wig falling over shoulders; lace cravat; dark dress; gold medal and chain (that given to Ashmole by Christian V, King of Denmark) round neck; brown background; painted in an oval spandrel; inscribed AET 73. 1689. Canvas $29 \times 23\frac{1}{2}$ in.

Presented to the University by Mr. T. Whitcombe Greene, 1907. The previous history of this picture is unknown, but it is presumably the 'second picture' by Riley, for which Ashmole sat on Sept. 14, 1687.[3]

[1] See the marked Catalogue in the Bodleian Library, *Crynes* 808, and Rawl. MS. C. 937, fol. 100.

[2] Ashmole, *Diary*, Feb. 2, 1683.

[3] Ibid. 1687.

449 ROBERT PLOT

William Rieder.

B. 1640; educated at Magdalen Hall; M.A. 1664; D.C.L. 1671; published the *Natural History of Oxfordshire*, 1677; Fellow and Secretary of the Royal Society, 1682–4; first Keeper of the Ashmolean Museum and Professor of Chemistry, 1683–90; d. 1696.

Bust, three-quarters to r.; grey periwig falling over shoulders; clean-shaven face; lace cravat; black dress; dark background; painted in an ornamental oval spandrel. Canvas $29\frac{1}{2} \times 24\frac{3}{4}$ in.

Engraved by M. Burghers.

In the Ashmolean Museum before 1756.

Exhibition of National Portraits, 1866, No. 955; Oxford Exhibition of Historical Portraits, 1905, No. 188*.

450 JOHN AUBREY[1]

William Faithorne.

B. 1626; educated at Trinity College; an indefatigable antiquary and historian; F.R.S. 1663; left collections including short biographies of great value; d. 1697.

Bust, three-quarters to r., looking at the spectator; dark wig falling over shoulders; clean-shaven face; lace bands; coat with knots of ribbon on shoulders; embroidered sash across breast; plain background, the portrait bounded by an oval line; beneath is written 'Mr. John Aubrey, R.S.S., 1666, Aetatis 40.' Drawing in black lead, the face touched with red, on vellum. $7\frac{1}{2} \times 5\frac{1}{2}$ in.

On the back-board of the frame is written in Aubrey's hand—

Effigies Johannis Awbrey
de Easton Pierse
Guliel: Faythorne
Amicitiae ergo adumbravit
Añ. Dñi. 1666.

Given to the Ashmolean Museum by the subject, subsequently transferred to the Bodleian Library, re-transferred to the Museum, 1904.

451 KING JAMES II

Attributed to John Riley.

B. 1633; son of Charles I and Henrietta Maria; succeeded to the throne, 1685; fled to France, 1688; d. 1701.

[1] A miniature of himself by Cooper was also given to the Museum by Aubrey, which was stolen before or in 1691 with one of Archbishop Bancroft by Hilliard. See letter from Aubrey to John Ray, Oct. 22, 1691, printed in Ray's *Memoirs*.

Bust, three-quarters to l., looking at the spectator; long curled flaxen wig falling over shoulders; clean-shaven face; white lace cravat; steel plate armour; ribbon of the Order of the Garter across breast; brownish-grey background. Canvas, oval, 30 × 24 in.

Given to the Museum by the Founder, 1686–7.

A payment of 2*s.* occurs in the Museum accounts for 1686–7 for hanging this portrait and that of Charles II.

452 KING WILLIAM III, AS A CHILD

Copy from Cornelius Janssen the Younger.

B. 1650, at the Hague; son of William II of Orange and Mary of England; K.G. 1653; married Mary, daughter of James II; called to the throne of England, 1688; d. 1702.

Three-quarters length, standing three-quarters to l., looking at the spectator; dark hair hanging about neck; white wrist ruffles, and deep collar edged with lace, with band strings; yellow gown, the sleeves slashed and pulled with white; ribbon of the Order of the Garter across breast with jewelled George hanging at his r. side; his l. hand hangs by his side, his r. rests beside plumed hat upon a table with a crimson cover to l.; background of red curtain. Canvas 46½ × 28 in.

Copy from the picture of which examples are at Knole and in the National Portrait Gallery, and at Windsor.

Probably the picture bequeathed to the Museum by Elias Ashmole catalogued under the name of Henry, Duke of Gloucester.

453 SIR JOHN CHARDIN

Attributed to Bartholomew Dandridge.

B. 1643, in Paris; a jewel merchant, travelled in the East 1664–70 and 1671–7; published narrative of his journeys; settled in England as a Huguenot refugee, and knighted 1681; F.R.S. 1682; d. 1713.

Three-quarters length, seated three-quarters to r., the head turned towards the spectator; grey periwig falling over shoulders; clean-shaven face; purplish-brown gown lined with blue; white cravat and shirt; his r. hand rests on the arm of his chair, his l. points to the map of Persia, held up before him by a black boy; in background, curtain to l., bookshelves to r.; inscribed ANNO 1711 AETATIS 68. Canvas 54½ × 54½ in.

On the frame is an inscription commemorating the gift of the picture by Sir John Chardin, Bart., eldest son of the subject, 1746.

Oxford Exhibition of Historical Portraits, 1905, No. 218.

No. 448. Elias Ashmole

No. 450. John Aubrey

454 AN ASSEMBLY OF ARTISTS

William Hogarth.

MICHAEL DAHL, b. at Stockholm, 1656; portrait painter; settled in London, 1688; d. there, 1743.

— HAMILTON; no artist of this name has yet been identified who could have been present at an assembly held in 1730 or 1735.[1]

MARCELLUS LAROON, the younger, b. in London (?), 1679; painter of small portrait groups; d. 1772.

GIBBONS. The only known English artist of this name is GRINLING GIBBONS, b. at Rotterdam, 1648; settled in London before 1671, and d. 1720; too early therefore for this group if the supposed date is correct.

JOHN MICHAEL RYSBRACK, b. at Antwerp (?), 1693; sculptor; settled in London, 1720; d. there, 1770.

JOHN VANDERBANK, b. in Paris, naturalized in England 1700; portrait painter; d. in London, 1739.

WILLIAM KENT, b. 1685; architect and decorative painter; d. in London, 1748.

CHARLES BRIDGMAN; landscape gardener; d. 1738.

The foregoing are identified by numbers over the heads of the figures referring to a list inscribed in the top left-hand corner of the picture; the remaining seven figures are unnamed.

Fifteen whole-length figures grouped round a table in a room with warm grey panelled walls; in the middle of the background is a chimney-piece, surmounted by a picture of a landscape with a man fishing, on either side of which is a statuette; to l. a looking-glass between two windows, and a bust on a low pedestal; to r. above, a dark green curtain. Dahl is seated on the l., dressed in black and holding a porte-crayon in his r. hand; leaning on the back of his chair is Hamilton, in blue; the head of Laroon turned three-quarters to r. is seen directly under the statuette to l.; next to him stands Gibbons, wearing rust-red coat, his l. hand thrust into the breast, his r. pointing to a paper on the table; Rysbrack in buff, and Vanderbank in black, his r. hand resting on the table, are seated next to one another in the middle of the picture; Kent stands in profile to l. beneath the statuette to r.; behind his back

[1] A similar group of artists said to belong to the year 1735 and painted by this same Hamilton is in the National Portrait Gallery. It includes, besides others, portraits of Dahl, Rysbrack, Bridgman, Kent, and the painter.

is Bridgman in black, his head turned slightly to r. and looking down ; all have clean-shaven faces ; Laroon and Kent dark hair, the rest white periwigs. Canvas $23\frac{3}{4} \times 28\frac{1}{2}$ in.

Nichols, *Anecdotes of Hogarth*, p. 376, says that this picture represents a Society of Artists about 1730 ; 1735 is a more probable date.[1]

Bequeathed to the University by Chambers Hall, 1855.

Engraved by Richard Sawyer.

Oxford Exhibition of Historical Portraits, 1906, No. 83*.

455 BERNARD LENS *Bernard Lens.*

B. 1680 ; the third of the name who worked at the arts in London ; painted fine miniatures in water-colours and made etchings. Wrote also on the Art of Drawing ; d. 1740.

Half length, standing three-quarters to r., the face turned towards the spectator ; clean-shaven face ; brown night-cap ; grey coat open showing shirt at throat ; his r. hand rests on his hip, his l. holds a miniature in a black frame ; miniature on desk, and painting materials on table to r. ; green background ; inscribed with the monogram signature of the artist, B. L., and the date 1724.

Water-colours on paper $5\frac{1}{8} \times 4$ in.

On the back is inscribed—

Bernard Lens Pictor
Painted by himself. Born 1682
Died Nov. y. 26, 1724
Painter in Miniature to his most
Sacred Majesty King George 1st & 2nd
Son of Bernard and Mary Lens
Painter in Oyle.

Bequeathed by the Rev. W. L. Bentinck Hawkins.

456 THOMAS FERMOR, EARL OF POMFRET, AND HENRIETTA LOUISA JEFFREYS, COUNTESS OF POMFRET *Thomas Bardwell.*

Thomas, Earl of Pomfret, b. 1698 ; succeeded as second Baron Leominster, 1711 ; created an Earl, 1721 ; Knight of the Order of the Bath, 1725 ; Master of the Horse to Queen Caroline, 1727–37 ; Ranger of St. James's and Hyde Parks, 1751 ; d. 1753.

Henrietta, Countess of Pomfret, b. 1703 ; daughter and heiress of John, second Baron Jeffreys ; m. 1720, Thomas, Earl of Pomfret ; travelled in Italy and posed as a learned lady ; after the death

[1] After Thornhill's death in 1734. Cf. Hogarth's letter on *Academies*, Nichols, p. 25.

of her husband, bought from her son the Arundelian statues, which had been acquired by her father-in-law, and presented them to the University, 1755; d. 1761.

Whole length figures; Lord Pomfret on the r., standing nearly in profile to l.; his head turned three-quarters towards the spectator; he is clean-shaven and wears white periwig falling down back; lace cravat and ruffles; scarlet and ermine peer's robes, with collar of the Order of the Bath, over cloth-of-gold coat; his l. hand holds a fold of his robe, his r., holding a folded document, is extended towards the Countess, who stands on the l., facing the spectator, her head turned slightly to l.; she has dark hair dressed with jewels, and wears low-necked red velvet gown and robes lined with ermine over white satin petticoat laced with gold; her l. hand at her side, her r. extended to take the document from Lord Pomfret; warm grey background, green curtain to l.; inscribed with the names of the subjects and signature of the painter T. BARDWELL F. Canvas 85 x 49 in. (arched top).

Given to the University by the Countess herself, 1759; from the style of the frame may be presumed to have been brought from her house in Arlington Street, the Gothic decorations of which were famous in their day.

Oxford Exhibition of Historical Portraits, 1906, No. 95*.

This picture was the subject in 1832 of an application by the fourth Lord Pomfret, who desired to have 'given up to him the picture of certain of his ancestors'. The Hebdomadal Board replied that it had been given to the University by Lady Pomfret herself and could not be relinquished.

457 THOMAS FERMOR, EARL OF POMFRET

Bust, in white marble, the head turned slightly to l.; short curling hair; clean-shaven face; classical drapery round shoulders.

458 HENRIETTA LOUISA, COUNTESS OF POMFRET

Bust, in white marble, the head turned three-quarters to r.; hair curled in front and tied with ribbon in coil on the top of the head; classical drapery round shoulders.

459 CHARLES FITZROY, SECOND DUKE OF GRAFTON

Sir J. Reynolds.

B. 1680; succeeded, 1690; Lord Chamberlain to George II; K.G. 1721; d. 1757.

Whole length, standing facing the spectator, the head turned three-quarters to r.; white wig falling to shoulders; clean-shaven face; lace cravat; robes and collar of the Order of the Garter; blue velvet mantle, crimson velvet surcoat lined with ermine, and red sash over cloth-of-silver dress; his r. hand extended holds white wand, his l. on his hip; architectural and curtain background, sky through opening to r., beneath which is a crimson-covered table upon which rests plumed hat. Canvas 93 × 57 in.

Painted in 1755.

Presented to the Bodleian Gallery by Mr. R. H. Beaumont, of Whitley Hall, Lancs., 1805.[1]

460 DAVID GARRICK

Pompeo Battoni.

B. 1717; a pupil of Dr. Johnson and came to London with him, 1737; made his first appearance on the stage at Ipswich, 1741; became famous in *Richard III*, 1741; travelled in France and Italy, 1763–4; d. 1779.

Half length, three-quarters to l.; grey wig; clean-shaven face; lace cravat and ruffles; greyish-purple velvet coat and waistcoat; his r. hand holds a volume of Terence, open at a page showing illustrations of the masks for the *Andria*, on a table to l.; dark background; inscribed with the name of the subject and GIVEN AT ROME, 1764. Canvas $28\frac{1}{2} \times 24$ in.

Formerly in the Bodleian Gallery, where it first appears in the Catalogue of 1840.

Oxford Exhibition of Historical Portraits, 1906, No. 98*.

461 EDWARD AUGUSTUS, DUKE OF YORK

Gaetano Manini.

B. 1739; son of Frederick Prince of Wales, and brother of King George III; K.G. 1752; d. 1767.

Bust, three-quarters to r.; youthful clean-shaven face; powdered hair tied with black ribbon; white neckcloth; lace cravat; crimson velvet robe with Star of the Order of the Garter, and crimson coat embroidered with gold; ribbon of the Garter across breast; brown shaded background. Enamel on gold, oval $1\frac{7}{16} \times 1\frac{3}{16}$ in.

[1] Cf. Bodl. MSS. Add. A. 64, fol. 122, where the identity is stated. Mr. Beaumont had recently become possessed of the picture in 1804, ibid, 232.

On the back is the monogram of the painter G.M.F., the date 1755, and the letters P.F.P.D.G.D. 44.

Bequeathed to the University by the Rev. W. L. Bentinck Hawkins, 1894.

462 CAPTAIN PHILEMON P. POWNALL, R.N.

Sir Joshua Reynolds.

B. 1730 (?); entered the Navy and served under Admiral Boscawen; d. in action, 1780.

Whole length, standing with legs crossed facing the spectator; dark hair; clean-shaven face; blue coat laced with gold over white waistcoat and breeches also laced with gold; white stockings; black shoes; his r. hand on his hip, his l. hand and elbow rest on the fluke of an anchor; sea and sky background; Canvas $18\frac{3}{4} \times 13$ in.

Sketch for the life-size picture painted 1762–69, believed to be still in the possession of the descendants of the subject.

Presented to the University by Mr. Chambers Hall, 1855.

463 JEAN FRANÇOIS PILÂTRE DE ROZIER AND PIERRE ROMAIN

School of Henri van Blarenberghe.

The former, b. 1756; Professor of Chemistry at Rheims; Director of the 'Musée de Monsieur'; made the first free ascent in a Montgolfier balloon, 1783; took ladies of fashion for airings in a captive one; attempted to cross the channel with Pierre Romain, a physicist, who had helped in the construction of their balloon, when both perished, 1785.

Two oval bust portraits grouped together and surrounded by bays tied with a ribbon inscribed with the names of the subjects and the date, 1784. Pilâtre de Rozier, in profile to r., has clean-shaven face and wears white wig tied with red ribbon, and a grey coat open over white frilled shirt; Pierre Romain is in profile to l.; he has a clean-shaven face and wears white wig tied with mauve ribbon; white neckcloth and rust-red coat; both heads are against grey backgrounds. Water-colours on parchment; circular, diam. $1\frac{3}{8}$ in.

The miniature is enclosed in a shagreen case with another representing the ascent of a Montgolfier balloon from the seashore, which is crowded with spectators.

Bequeathed to the University by the Rev. W. L. Bentinck Hawkins, 1894.

464 JAMES PAINE AND HIS SON JAMES

Sir Joshua Reynolds.

B. 1725; architect to the King; designed and published plans of mansions in various counties of England; designed Magdalen Bridge; President of the Society of Artists of Great Britain; d. 1789. His son, also James and an architect, travelled in Italy; d. 1829.

Two half-length figures, the father seated three-quarters to r. before a table, looking at the spectator, the son standing three-quarters to r. behind him; the father has dark hair, clean-shaven face, and wears a grey frieze overcoat over blue coat showing white shirt at throat and wrists; both hands, his r. holding a pair of green spectacles, rest upon some architectural drawings lying before him; also upon the table, which is covered by a turkey carpet, are gloves and a cane; the son has fair hair and youthful face; he is dressed in a white satin Vandyck habit; his r. hand rests on the back of his father's chair, his l. on the drawings on the table; architectural and curtain background, stormy sky through opening to r.; to l. is a shelf containing books and documents, one of which with the Great Seal attached is inscribed ROYAL CHARTER INCORPORATING THE SOCIETY OF ARTISTS OF GREAT BRITAIN. Canvas 49 × 39 in.

Bequeathed to the University by James Paine, jun., and received in 1834.

Formerly in the Bodleian Gallery.

Painted in 1764 and engraved the same year by J. Watson.

465 FRANCIS RANDOLPH

B. 1714 (?); educated at University College; Fellow of Corpus Christi College; M.A. 1737; D.D. 1763; Principal of St. Alban Hall, 1759; bequeathed a sum to open a fund for building the Fine Art Galleries of the University; d. 1797.

Three-quarters length, seated three-quarters to l.; white bushy wig; clean-shaven aged face; white bands; scarlet and black D.D. robes; his r. hand rests on a book lying on a table to l.; his l. on the arm of his chair; dark background; inscribed with the name of the subject and the date 1794. Canvas 39½ × 33½ in.

Given to the University by the Rev. Edward Cardwell, D.D., in 1847.

No. 464. James Paine and his Son

466 JOSEPH WARTON

Sir Joshua Reynolds.

B. 1722; educated at Oriel College; B.A. 1744; D.D. 1768; Prebendary of St. Paul's, 1788, of Winchester, 1788; head master of Winchester, 1766–93; d. 1800.

Half length, slightly to l.; white bushy wig; clean-shaven face; bands; black gown and cassock; his r. hand held before him; grey background. Canvas 29 × 24¼ in.

Bequeathed to the University by the Rev. Thomas Penrose, 1851.

Engraved by J. R. Smith, 1777.

Exhibition of National Portraits, 1867, No. 592; Oxford Exhibition of Historical Portraits, 1906, No. 143*.

467 SIR WILLIAM HAMILTON

William H. Craft.

B. 1730; Plenipotentiary at Naples, 1764–1800; K.B. 1772; F.R.S.; made archaeological collections and wrote on the action of volcanoes; D.C.L. 1802; d. 1803.

Bust, almost in profile to r., clean-shaven face; white wig tied in a long pigtail with black ribbon; white neck-cloth; pink waistcoat; blue coat with brass buttons; grey background. Enamel on copper, oval, 6⅜ × 5⅜ in.

Inscribed on the back with the name of the subject and signature of the artist, W. H. CRAFT FEC[T].

A very similar portrait is in the British Museum.

Bequeathed to the University by the Rev. W. L. Bentinck Hawkins, 1894.

468 CHARLES BURNEY

Sir Joshua Reynolds.

B. 1726; pupil of Dr. Arne, 1744–7; D.Mus., Oxford, 1769; Organist of Chelsea Hospital, 1783; published 1773 an account of his travels on the Continent undertaken to collect materials for his *History of Music*, which appeared 1776–89; d. 1814.

Half length, facing the spectator, the head turned slightly to l.; white wig; clean-shaven face; lace cravat and ruffles; bands; white and scarlet D.Mus. robes over black clothes; his r. hand, raised as if conducting, holds a roll of music; warm grey background. Canvas 29½ × 24½ in.

Painted in 1781.

Given to the Music School by the subject, before 1795, and transferred here in 1909.

A similar picture, painted for the famous series in Mr. Thrale's library at Streatham, and exhibited at the Royal Academy, 1781, was in the possession of the late Archdeacon Burney; the payment of £35 for this picture occurs in the painter's accounts for that year.

Engraved by F. Bartolozzi, 1784.

Oxford Exhibition of Historical Portraits 1906, No. 170*.

469 JAMES DOUGLAS Thos. Philipp.

B. 1753; after serving in the Austrian army, entered Peterhouse, Cambridge; F.S.A. 1780; Chaplain to the Prince of Wales; painted, and wrote on antiquarian subjects; d. 1819.

Bust, three-quarters to r.; white powdered wig; white cravat; black coat; dark background. Canvas $29\frac{1}{2} \times 22\frac{1}{2}$ in.

Probably given with the collection of Anglo-Saxon antiquities excavated by Dr. Douglas, by Sir Richard Colt Hoare in 1825.

470 KING GEORGE III

Gaetano Manini.

B. 1738; ascended the throne, 1760; d. 1820.

Bust, three-quarters to l.; youthful clean-shaven face; powdered hair tied with black ribbon; white neckcloth; lace cravat; crimson velvet robe and crimson coat embroidered with gold; ribbon of the Order of the Garter across and star on breast; brown shaded background. Enamel on gold, oval, $1\frac{7}{16} \times 1\frac{3}{16}$ in.

Fellow to the miniature of Edward Duke of York, evidently executed by the same artist at the same time (1755).

Bequeathed to the University by the Rev. W. L. Bentinck Hawkins, 1894.

471 CHARLES FERDINAND, DUC DE BERRY

Jean Baptiste Jacques Augustin.

B. 1778; s. of Charles X of France and Caroline of the Two Sicilies; murdered 1824.

Bust, slightly to l., looking at the spectator; fair brown hair and slight side-whiskers; black uniform coat with scarlet collar; silver epaulettes; star of the Order of St. Esprit and crosses of three Orders on breast; background of sky and clouds; inscribed with the signature of the painter AUGUSTIN and the date 1814. Water-colours on ivory, oval, $3\frac{5}{8} \times 3$ in.

Bequeathed to the University by the Rev. W. L. Bentinck Hawkins, 1894.

472 THE SAME

Jean Baptiste Jacques Augustin.

Similar to the last, but with plain grey background; signed and dated 1820. Water-colours on ivory, oval, $3\frac{5}{8} \times 3$ in.

Bequeathed to the University by the Rev. W. L. Bentinck Hawkins, 1894.

473 RICHARD PARKES BONINGTON

A. Colin.

B. 1801; studied painting in France and exhibited first in Paris, 1822; came to England, 1825, and exhibited at the Royal Academy, 1827; d. 1828.

Bust, very slightly to r.; curling hair parted on his r. side; clean-shaven face; white shirt, collar, and neckcloth; coat with large roll collar; beneath are the signatures of the subject and the artist. Pencil-drawing on white paper, $8\frac{1}{2} \times 7$ in.

Given to the University by Mr. T. W. Jackson, 1896.

474 SIR WALTER SCOTT, BARONET

Colvin Smith.

B. 1771; published translations of German ballads, 1799, *The Lay of the Last Minstrel*, 1805, *Waverley*, 1814, *Castle Dangerous*, 1832; created a Baronet, 1820; d. 1832.

Bust, facing the spectator, the head turned slightly to r.; white hair and slight whiskers; white collar; black stock; black dress; dark background. Canvas $29 \times 24\frac{1}{2}$ in.

Scott, in his diary, mentions giving sittings between February, 1828, and June, 1830, to Colvin Smith, who painted about twenty portraits of him. The present picture was executed for Edward Copleston, Bishop of Llandaff (d. 1849).

Given to the University by the Rev. J. Treherne, 1854.

Oxford Exhibition of Historical Portraits, 1906, No. 185.

475 THE SAME

Sir F. Chantrey.

Bust, in profile to l.; clean-shaven face; coat with high roll collar; inscribed SIR WALTER SCOTT, BART, 19 APRIL 1820 F. CHANTREY. Pencil-drawing on white paper, oval, 9×7 in.

Given to the University by Mr. Henry Willett; d. 1906.

476 AUGUSTUS FREDERICK, DUKE OF SUSSEX

Samuel John Stump.

B. 1773; sixth son of George III; K.G. 1786; created Duke of Sussex, 1801; d. 1843.

Bust, three-quarters to l.; fair hair, parted in the middle, and side-whiskers; white shirt-collar, neck-cloth and frilled shirt; black coat with roll collar; Star of the Order of the Garter on breast; brown shaded background; dated 1804 and signed: S. J. STUMP, PINXIT. Water-colours on ivory, $4\frac{1}{4} \times 3\frac{1}{4}$ in.

Bequeathed to the University by the Rev. W. L. Bentinck Hawkins, 1894.

477 JOHN SHUTE DUNCAN

Thomas Kirkby.

B. 1769 (?); educated at New College; Fellow, 1791; Keeper of the Ashmolean Museum, 1823–6; Barrister-at-law; D.C.L. 1830; d. 1844.

Bust, three-quarters to r., looking at spectator; grey hair, and slight side-whiskers; white shirt, collar, neck-cloth, and waistcoat; black coat with roll collar, and M.A. gown; brown shaded background. Canvas 16 × 21 in.

Engraved by Thomas Lupton.

478 DAVID CHARLES READ

Richard Cockle Lucas.

B. 1790; a drawing-master at Salisbury; produced some landscape etchings, and painted also in oil; d. 1851.

Plaster bust; curly hair; clean-shaven face; eyes incised; coat and waistcoat over bare neck; inscribed at the back: D. C. READ.

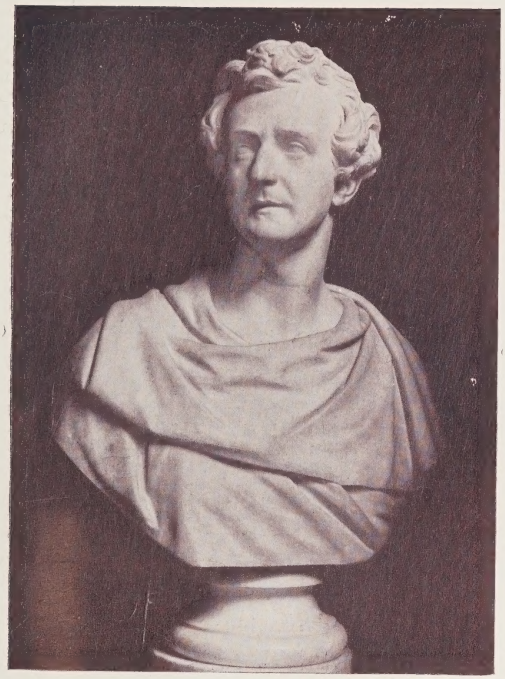
Given to the University Galleries by the subject.

479 SAMUEL WOODBURN

William Behnes.

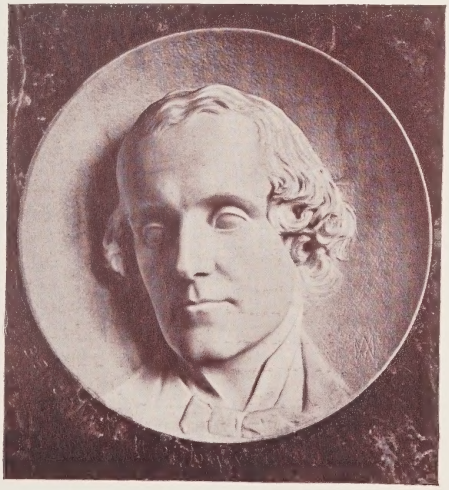
B. 1786; the head of a firm of picture dealers, who had remarkable critical and artistic gifts; he bought largely for Sir Thomas Lawrence and, when his collection was dispersed, exerted himself to promote the purchase of a portion of the drawings by the Old Masters for the University; d. 1855.

Bust, in white marble, the head turned three-quarters to l.; curling



No. 479. Samuel Woodburne

No. 481. Chambers Hall



No 713. Benjamin Woodward

hair parted on his l. side; clean-shaven face; classical drapery round shoulders; inscribed W. BEHNES, SCULP. LONDON 1832.
Bequeathed to the University by Miss Woodburn, 1865.
Exhibited in the Royal Academy, 1833.

480 CHAMBERS HALL

John Linnell.

B. 1786; of Elmfield Lodge, Southampton, and Bury Street, St. James's; connoisseur and collector; benefactor to the British Museum and to the University Galleries; d. 1855.
Bust, facing the spectator, the head turned three-quarters to l.; grey curling hair and side-whiskers; white shirt-collar; black stock; black coat with roll collar, and waistcoat open over white shirt at breast; clouded background; inscribed with the name of the subject. Drawing in crayons on paper; oval $21\frac{1}{2} \times 17\frac{3}{4}$.
Given to the University by the subject, 1855.

481 THE SAME

Richard Cockle Lucas (?)

Medallion, relief in white wax; bust in profile to l.; curling hair and whiskers; stock and shirt-collar; coat with roll collar. Diameter 5 in.
Probably given by the subject, 1855.

482 ROBERT HENRY HERBERT, EARL OF PEMBROKE

Sir R. Westmacott.

B. 1791; succeeded as 12th Earl, 1827; d. 1862.
Bust, plaster; crown of head bald, with fringe of hair; side-whiskers; eyes incised; no drapery; signed WESTMACOTT.
One of the two busts given to the University by Sir R. Westmacott, R.A., in 1851.

483 PHILIP BURY DUNCAN

W. Smith.

B. 1772; educated at New College; Fellow, 1792; Keeper of the Ashmolean Museum, 1826 to 1855; D.C.L. 1855; d. 1863.
Bust, three-quarters to r., looking at spectator; grey hair and slight side-whiskers; white shirt-collar and neck-cloth; black satin waistcoat; black coat with roll collar and M.A. gown; dark grey background. Canvas 16×21 in.
A similar picture is at New College.
Lithographed by Gauci.

484 HENRY WELLESLEY

Alexander Munro.

B. 1791; Student of Christ Church, 1811; M.A. 1818; D.D. 1847; Principal of New Inn Hall, 1847; d. 1866.

Medallion, relief in white marble; head only, in profile to l.; bald forehead; slight side-whiskers; inscribed with the monogram of the artist A. M. interlaced. Circular, diameter 21¼ in.

The frame is inscribed HANC IMAGINEM SOCIETAS OXON. ARTIBUS COLENDIS DEDITA FAC. CUR. A.S. 1856.

Exhibited at the Royal Academy, 1856.

485 HENRY PHILLPOTTS

Andrew Robertson.

B. 1778; educated at Corpus Christi College; M.A. 1798; Bishop of Exeter, 1830; wrote political pamphlets; known in connexion with the Gorham case; d. 1869.

Bust, three-quarters to r.; dark brown hair and side-whiskers; white shirt-collar, neck-cloth and bands; black gown over black cassock; green background; signed with monogram A. R. and dated 1841. Water-colours on ivory, 4⅛ × 3 in.

Bequeathed to the University by the Rev. W. L. Bentinck Hawkins, 1894.

Perhaps the portrait exhibited at the Royal Academy, 1842.

486 THOMAS COMBE

W. Holman Hunt.

B. 1797; in 1837 became connected with the Clarendon Press, which prospered greatly under his management; a friend and helper of the painters of the Pre-Raphaelite school; benefactor to the Radcliffe Infirmary, and the parish of St. Barnabas; d. 1872.

Bust, three-quarters to l., looking at the spectator; flowing white hair and beard; dark coat; signed with monogram and dated 1860, OXFORD. Red and black chalk on white paper, 27¾ × 18¾ in.

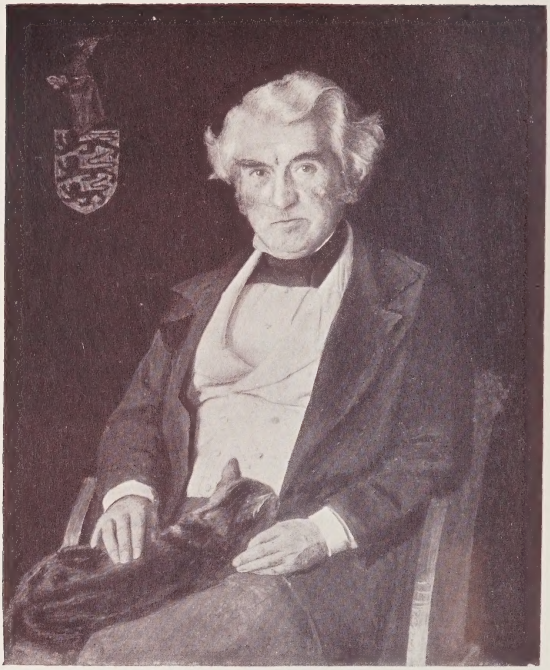
Bequeathed by Mrs. Combe, 1893.

Reproduced in Holman Hunt's *Pre-Raphaelitism*, ii. 182.

487 THE SAME

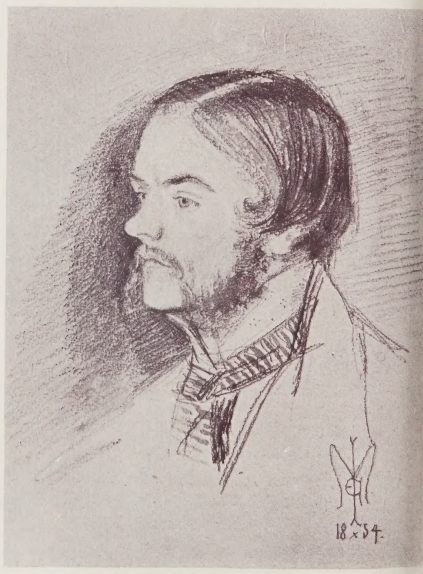
Sir John Everett Millais.

Small three-quarters length figure, seated slightly to l. in an arm-chair, looking at the spectator; white whiskers and waving hair;



No. 487. Thomas Combe

No. 494. J. E. Millais



No 506. W. Holman Hunt

cream-coloured waistcoat open over white shirt; black tie knotted in bow, coat and trousers; both hands touch a tabby cat which lies asleep in his lap; dark green background, coat of arms above to l.; signed with monogram and dated 1850. Panel, $12\frac{3}{4} \times 10\frac{1}{4}$ in.

According to Mr. J. G. Millais (*Life and Letters of Sir John Everett Millais*, 1905, p. 43) this portrait was painted while the artist was staying with Mr. Combe at the Clarendon Press in 1849. It was first publicly exhibited at the Millais Exhibition in the Grosvenor Gallery, 1886.

Bequeathed by Mrs. Combe, 1893.

488 THE SAME

Thomas Woolner.

Bust, marble; flowing hair and beard; drapery round shoulders; inscribed with the name of the subject, and the date, 1863, and signed T. WOOLNER SC. LONDON.

Bequeathed by Mrs. Combe, 1893.

Exhibited at the Royal Academy, 1864.

489 CHARLES ALLSTON COLLINS

Sir John Everett Millais.

B. 1828; exhibited in the Royal Academy between 1847 and 1855; worked under the influence of the Pre-Raphaelite movement; a writer of essays and novels; d. 1873.

Bust, slightly to l., looking at spectator; youthful face; smooth hair parted on his l. side; coat and waistcoat open at breast over white shirt; dark tie knotted in bow; signed and dated JOHN E. MILLAIS, P.R.B., 1850. Black lead on white paper, $6\frac{1}{2} \times 5$ in.

Purchased at Mrs. Combe's sale, 1894.

Reproduced in Holman Hunt's *Pre-Raphaelitism.*

490 PORTRAIT OF THE ARTIST

Dante Gabriel Rossetti.

B. 1828; studied at the Royal Academy, 1846; worked with the Pre-Raphaelite Brotherhood; exhibited first in 1849; published poems from 1861–81; d. 1882.

Bust, three-quarters to r., looking at the spectator; hair parted on his l. side; moustache and peaked beard; costume roughly indicated. Slight sketch in charcoal on white paper, $6\frac{7}{8} \times 5$ in.

Purchased at Ford Madox Brown's sale, and given to the University by Mr. T. W. Jackson, 1896.

491 MRS. MARTHA HOWELL BENNETT COMBE

W. Holman Hunt.

B. 1806 (?); married to Thomas Combe; lived till her death within the precincts of the Clarendon Press; a benefactor to Keble College and the University, to which she bequeathed the Combe Collection; d. 1893.

Bust, three-quarters to r.; smooth hair parted in the middle; cap of lace and ribbons; dark dress; signed with monogram and dated 1861. Red and black chalk on white paper, 27 × 18½ in.

Given to the University by the artist in 1895.

492 JOHN OBADIAH WESTWOOD

Sir Hubert von Herkomer.

B. 1805; Hope Professor of Zoology, 1861; Honorary Fellow of Magdalen College, 1880; an eminent palaeographer and entomologist; d. 1893.

Three-quarters length, seated three-quarters to l.; white hair and flowing beard; upper lip shaven; white collar and cuffs; black M.A. gown over black dress; pink rose in buttonhole of coat; both hands, his r. holding a magnifying lens, his l. an insect in a little saucer, before him; dark brown background; inscribed with the signature of the painter H. H. and the date '90. Canvas 43 × 33 in.

Given to the University by the painter, 1891.[1]

493 SIR CHARLES THOMAS NEWTON

Waldo W. Story.

B. 1816; Student of Christ Church; M.A. 1840; entered the Department of Antiquities at the British Museum, 1840; held consular appointments at Mytilene 1852 and Rhodes 1853, Rome 1860; excavated at Calymnos and Halicarnassus; Keeper of Classical Antiquities, British Museum, 1861; D.C.L. 1875, K.C.B. 1877; d. 1894.

Marble relief, bust in profile to r.; thick hair, moustache and beard; coat; collar and large tie in a loose bow; inscribed SIR C. T. NEWTON K.C.B. AET. LXXI and signed WALDO STORY, ROME 1888. 23½ × 17 in.

Presented to the Ashmolean Museum by Mrs. Henry Furneaux, sister-in-law of the subject, in 1895.

[1] This and Nos. 503, 507, and 508 were painted before his class, each in six hour sittings, in the course of the first six years that Sir Hubert held the Slade Professorship, 1885–91.

494 SIR JOHN EVERETT MILLAIS

Charles Allston Collins.

B. 1829; a student at the Royal Academy 1840; exhibited there from 1846 to 1896; D.C.L. 1880; created a baronet 1885; P.R.A. 1896; d. 1896.

Bust, slightly to r., looking at the spectator; youthful face; waving hair parted on his r.; dark coat and waistcoat open at the breast over white shirt; dark tie knotted in bow; signed and dated C. COLLINS, P.R.B. 1850. Black lead and bistre wash on white paper, $6\frac{1}{2} \times 5$ in.

Purchased at Mrs. Combe's sale, 1894.

495 THE SAME

Alexander Munro.

Medallion relief in plaster; head only, in profile to l.; clean-shaven youthful face; curling hair parted on his l. side; inscribed with the monogram of the artist A M interlaced and ALEX MUNRO SC; oval medallion enclosed in a rectangular panel $22\frac{1}{4} \times 18$ in.

Probably the portrait exhibited at the Royal Academy in 1854.

496 HENRY GEORGE LIDDELL

Sir Hubert von Herkomer.

B. 1811; Student of Christ Church, 1830; M.A. 1833; D.D. 1855; head master of Westminster School, 1846; published the Greek Lexicon with Dean Scott, 1855; Dean of Christ Church, 1855–92; for many years a Curator of the University Galleries; d. 1898.

Three-quarters length, seated three-quarters to r.; bald head with fringe of white hair; clean-shaven face; white collar and cuffs; black dress; his r. hand holds square cap in his lap, his l. rests on the arm of his chair; brown background; inscribed with the signature of the painter H. H. and the date '91. Canvas 55×43 in.

Exhibited in the Royal Academy, 1891.

Given to the University by the painter, 1891.

497 CHARLES DRURY EDWARD FORTNUM

Charles Alexander.

B. 1820; F.S.A. 1858; D.C.L. 1889; generous benefactor to the University; his gifts including the endowment of the present

Ashmolean Museum, and his own splendid collections chiefly illustrative of the fine art of the Renaissance; d. 1899.

Half length, seated slightly to r.; white curling hair parted on his l. side; moustache and long side-whiskers; white collar and cuffs; scarlet D.C.L. robes over black coat and waistcoat; gold watch-chain and seal; both hands, his r. holding spectacles, rest on the arms of his chair; dark background; signed CHARLES ALEXANDER and dated 1893. Canvas 34 × 28 in.

Exhibited at the Royal Academy, 1893.

Bequeathed, with the three following, by the subject in 1899.

498 THE SAME

Jules Jacquemart.

Half length, seated in a green arm-chair, looking at spectator; grey curling hair parted on his l. side; white moustache and long side-whiskers; white collar and cuffs; blue necktie, black jacket and waistcoat; both hands clasped together in his lap; light background; coat of arms above to l.; signed J. J. and dated 7 MAR. 1878. Water-colours on paper, $10\frac{1}{2} \times 8$ in.

499 THE SAME

Cirilotti.

Cameo cut in shell; head only, in profile to l.; curling hair parted on his l. side; moustache and side-whiskers. Oval, $2 \times 1\frac{5}{8}$ in.

500 THE SAME

Charles Alexander.

Half length, represented as seated facing the spectator, the head turned three-quarters to r., in his library at the Hill House, Stanmore; white hair parted on his l. side; moustache and long side-whiskers; gold spectacles; white collar and cuffs; blue necktie; grey suit; his r. hand holding magnifying-glass rests on his knee, his l., holding a piece of china he is studying, rests on the arm of his chair; various works of art on table to r., a picture on a chair, bronzes in glass cases behind to l.; signed CHARLES ALEXANDER. Panel $14\frac{1}{2} \times 21\frac{1}{2}$ in.

501 JOHN RUSKIN

Dante Gabriel Rossetti.

B. 1819; entered Christ Church, 1836; published *Modern Painters*, 1843; Slade Professor of Fine Art, 1870–84; D.C.L. 1893; d. 1900.

No. 498. C. D. E. Fortnum

No. 501. John Ruskin

Bust, slightly to r., looking at the spectator; flowing hair parted on his r. side; side-whiskers; shirt-collar; stock tied in bow; coat open over shirt at breast; shaded background; inscribed with the monogram of the artist and the date 1861. Drawing in red chalk of two shades on white paper, $18\frac{1}{2} \times 13$ in.

Given to the University by Mr. Malcolm McLean, 1891.

502 THE SAME

Sir Joseph Edgar Boehm.

Bust, in white marble; the head turned slightly to l.; flowing hair parted on his r. side; side-whiskers; shirt-collar and stock tied in bow; coat with deep collar, showing waistcoat; signed J. E. BOEHM FECIT; inscribed on the base with the name of the subject; on the pedestal is an inscription commemorating the gift of the bust to the Ruskin School of Drawing by some of Ruskin's friends, 1881.

A bust in terra-cotta was exhibited in the Royal Academy in 1880.

503 SIR HENRY WENTWORTH ACLAND

Sir Hubert von Herkomer.

B. 1815; educated at Christ Church; Fellow of All Souls, 1840; M.D. 1848; Regius Professor of Medicine, 1858; d. 1900.

Three-quarters length, seated facing and looking at the spectator; bald head with fringe of grey hair; clean-shaven face; scarlet D.M. robes over black coat; both hands (unfinished) rest on his knees; dark background; inscribed with the signature of the painter H. H. and the date '88. Canvas 43×33 in.

Given to the University by the painter, 1891.

504 FRANÇOIS, PRINCE DE JOINVILLE

Rudolphe Bel.

B. 1818; 3rd son of King Louis Philippe of France and Marie Amélie; d. 1900.

Half length, as a little boy, standing slightly to l., looking at the spectator; dark hair; deep white collar with gauffred edge; black coat and trousers with brass buttons; his r. arm extended, his l. at his side; clouded sky background; inscribed with the signature of the artist RUDOLPHE BEL and the date 182 . . . Miniature in water-colours on paper, oval, $5\frac{1}{16} \times 3\frac{5}{8}$ in.

Bequeathed by the Rev. W. L. Bentinck Hawkins, 1894.

505 THE PRINCESS CLEMENTINE OF ORLEANS

Rudolphe Bel.

B. 1817; daughter of King Louis Philippe; m. in 1843 to Augustus, Duke of Saxe-Coburg Gotha; d. 1907.

Bust, as a little child, turned slightly to right, the eyes looking at the spectator; fair curling hair; white low-necked frock with blue sash; a white scarf is round the figure and floats in the air above the head; background and foreground of clouded sky; inscribed with the signature of the painter RUDOLPHE BEL. Water-colours on paper, oval, $5\frac{1}{16} \times 3\frac{5}{8}$ in.

Bequeathed to the University by the Rev. W. L. Bentinck Hawkins, 1894.

506 WILLIAM HOLMAN HUNT

Sir John Everett Millais.

B. 1827; one of the three Founders of the Pre-Raphaelite movement; began to exhibit 1846; D.C.L. 1905, O.M.; d. 1910.

Bust, three-quarters to l.; long smooth hair parted on his l. side, whiskers, and moustache; striped tie; the rest of the dress slightly indicated; signed with monogram and dated 1854. Black lead with touches of water-colour on white paper, 9 × 7 in.

Bequeathed by Mrs. Combe, 1893.

507 ALEXANDER MACDONALD

Sir Hubert von Herkomer.

B. 1839; appointed Ruskin Master of Drawing by Ruskin, 1872; Keeper of the University Galleries, 1890–1908.

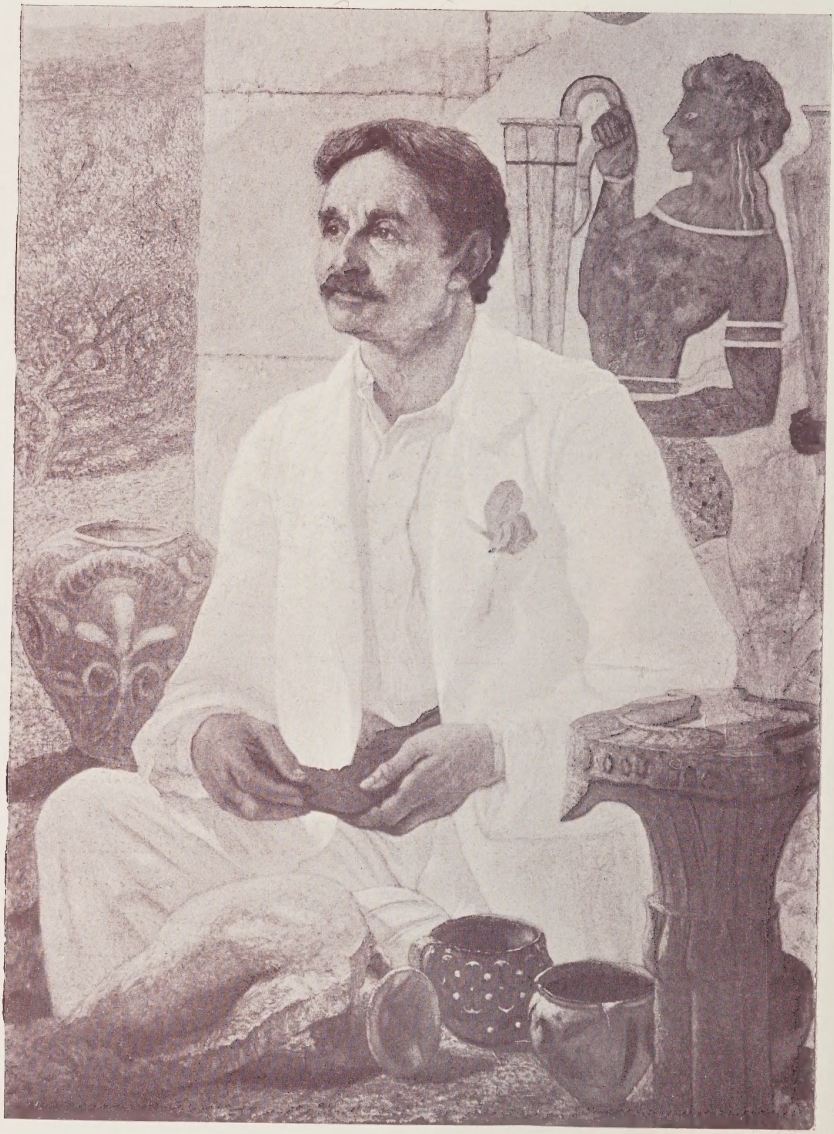
Three-quarters length, seated almost in profile to l.; dark hair, moustache and beard; black M.A. gown over black dress; white collar; hands unfinished; dark grey background; inscribed with the signature of the painter H. H. and the date '88. Canvas 43 × 33 in.

Given to the University by the painter, 1891.

508 HENRY GEORGE WOODS

Sir Hubert von Herkomer.

B. 1842; educated at Corpus Christi College; Fellow of Trinity, 1865; President, 1887–97; Master of the Temple, 1904; for many years a Visitor of the University Galleries.



No. 509. Sir Arthur Evans

Three-quarters length, seated slightly to l., the head turned to face the spectator; fair hair, moustache and beard; black M.A. gown over black dress; white collar and tie; both hands holding square cap lie in his lap; dark brown background; inscribed with the signature of the painter H. H. and the date '90. Canvas 43 x 33 in.

Given to the University by the painter, 1891.

509 SIR ARTHUR JOHN EVANS

Sir William Blake Richmond.

B. 1851; Fellow of Brasenose; D. Litt., F.R.S., F.S.A., Keeper of the Ashmolean, 1884–1908, then Hon. Keeper, and Extraordinary Professor of Prehistoric Archaeology; began to excavate in Crete, 1893; knighted, 1911; munificent Benefactor to the University.

Three-quarters length, three-quarters to l.; represented as standing in the ruins of the palace at Knossos; iron-grey hair and moustache; white trousers, and jacket open in front over cream-coloured shirt; red sash; pink rose in buttonhole of coat; both hands hold inscribed clay tablet before him; on a ledge in the foreground are a fragment of a bas-relief, a columnar lamp-stand, and other antiquities found at Knossos; on the wall in the background to r. is the 'Cupbearer fresco', landscape with olive-yard and distant mountains through opening to l. Canvas 49 x 35½ in.

Exhibited in the Royal Academy, 1907.

Presented to the University by an International Body of Subscribers, 1907.

510 QUEEN WILHELMINA OF THE NETHERLANDS

George Frederick Zink.

B. 1880, daughter of William III and Emma of Waldeck Pyrmont; succeeded to the throne, 1890; m. Henry, Duke of Mecklenburg, 1901.

Bust, as a little child, facing the spectator; fair hair cut in a straight line across the forehead; pearl necklace; white lace frock with sky-blue ribbons on shoulders; light greenish-grey background; inscribed with the signature of the artist G. F. ZINK and the date 1884. Water-colours on ivory, oval, 3⅜ x 2¾ in.

Bequeathed to the University by the Rev. W. L. Bentinck Hawkins, 1894.

MASKS

511 WILLIAM WORDSWORTH

B. 1770; Poet Laureate; d. 1850.
Plaster cast taken from the living face, 1815.
Given to the University by Miss Elizabeth Wordsworth in 1905.

512 OLIVER CROMWELL

B. 1599; d. 1658.
Death mask, plaster cast said to be taken from the cast in wax at Warwick Castle. Not entered in the early catalogues, but probably from the Tradescant or Ashmole collection. It has the appearance of being an early work, and may perhaps be the original from the piece-mould made from the first impression of the face taken after death. It is the only one known which shows the plugging of the nostrils. Copies are in the possession of Mr. T. Cromwell Bush, Mr. J. B. Oldham, Mr. H. L. Tangye, and Mrs. T. Woolner.[1]

The following portraits mentioned in P. B. Duncan's catalogue of the Museum published in 1836 are now no longer in existence.

John, King of France, on panel, 11 × 8 in.

King Edward IV, on panel, 10 × 7 in.

Cardinal Wolsey, on panel, 12 × 11 in.; given by Dr. Bliss.

James VI of Scotland as a child.

Oliver Cromwell.

Cardinal Richelieu.

In a catalogue of 1799 occur also portraits of Queen Anne, Queen Anne of Denmark, Lewis XI of France, Henry IV of France, on copper, and Dr. Bathurst, the last the gift of Dr. Thomas Warton. A few other pictures entered unnamed in the Catalogue of Dr. Plot cannot even be quite definitely counted.

[1] I owe this information to Mr. J. D. Milner.

LIST OF THE ORIGINAL MODELS OF BUSTS AND STATUES BY SIR FRANCIS CHANTREY

PRESENTED TO THE UNIVERSITY BY HIS WIDOW IN 1842.

In alphabetical order. The figures in brackets correspond to the numbers affixed to the Busts and Statues in the Museum.

Two previous lists exist. The earlier, of statues only, was drawn up by Joseph Fisher, Keeper of the Galleries, in 1850. The other, to be found in a little book, *Life and Work of Sir Francis Chantrey*, by Mr. A. J. Raymond, 1904, does not discriminate between busts and statues. Both these lists are incomplete and inaccurate, and no attempt has been made at all to identify the names generally given on the pedestals of the models in the briefest possible form. In this catalogue when a certain identification has been arrived at through comparison with other portraits or through records,—as for example in the case of a bust labelled 'Mr. Tomkins'—the actual inscription is not copied. When doubt remains, as in the case of 531 and 576, the name is given first in inverted commas as it appears on the model. Drawings made by Chantrey for some of these busts are preserved in the Reference Library of the National Portrait Gallery. † indicates when this is the case.

513 Abercorn, James Hamilton, ? 1st Marquess of, 1756–1818. *Bust.* (1)

514 Abernethy, Dr. John, 1764–1831. *Bust.* (2)
The marble is at the Royal College of Surgeons. It was ordered in 1833.

515 Queen Adelaide, 1792–1849. *Medallion in relief, stone.* (3)
Given to the University by Miss Jones.

516 Anderson, Dr. James, Physician-General to the East India Company at Madras; d. 1809. *Bust.* (4)

517 Anderson, Dr. James. *Statue,*[1] *sitting figure.* (5)
Exhibited at the Royal Academy in 1819 as posthumous, and to be erected in Madras.

518 Anglesey, Henry William Paget, 1st Marquess of, 1768–1854. *Bust.* (6)
Exhibited at the Royal Academy, 1816.

[1] George Jones, R.A., *Recollections of Chantrey*, 297.

519 BABINGTON, STEPHEN, Judge in the Bombay Civil Service; President of a Committee to revise the 'Regulations'; d. 1822. *Statue, seated figure, holding a book.* (7)
Exhibited at the Royal Academy in 1827, and erected in Bombay.

520 BANKS, SIR JOSEPH, Bart., 1743–1820. *Bust.* (8)
Busts were exhibited in the Royal Academy in 1816 and 1818. A marble bust is at the Royal Society.

521 BANKS, SIR JOSEPH. *Statue, sitting figure.* (9)
For the British Museum, 1818. The marble is now in the Natural History Museum at South Kensington.

522 BARRINGTON, SHUTE, Bishop of Durham, 1734–1826.
†*Bust.* (10)

523 BARRINGTON, SHUTE, Bishop.
Statue, kneeling figure against a wall. (11)
Erected in marble, Durham Cathedral.

524 BATHURST, COLONEL SEYMOUR THOMAS, 1795–1834.
Bust. (12)

525 BATHURST, HENRY, Bishop of Norwich, 1744–1837.
Statue, seated figure. (13)
Exhibited at the Royal Academy as a posthumous portrait in 1841. Erected in Norwich Cathedral.

526 BIRD, EDWARD, R.A., 1772–1819. *Bust.* (14)
Exhibited at the Royal Academy, 1817. A plaster copy is in the National Portrait Gallery.

527 BLIZARD, SIR WILLIAM, Surgeon, 1743–1835. *Bust.* (15)
Exhibited at the Royal Academy, 1816. The marble is at the Royal College of Surgeons. It was ordered in 1816.

528 BOULTON, MARY ANNE, wife of Matthew Robinson Boulton, 1795–1829. *Statue, semi-recumbent figure.* (16)
The marble, signed and dated CHANTREY SC. 1834, is in the church of Great Tew, Oxon.[1]

529 BRADFORD, MARY ANN LADY, wife of Lieut.-General Sir Thomas Bradford, K.C.B.; d. at sea 1830.
Statue, recumbent figure. (17)
The marble, signed and dated 1834, is in the chancel of Hartburn[2] Church, Northumberland, where Lady Bradford is buried.

[1] Mrs. Boulton was buried in Handsworth Parish Church.
[2] In both lists mentioned above this monument is said to be in Storrington Church, Sussex, where it has been searched for in vain.

530 BURDETT, SIR FRANCIS, Bart., M.P., 1770–1844. *Bust.* (18)
Exhibited at the Royal Academy, 1811.

531 'MR. JUSTICE BURTON,' ? CHARLES BURTON, Justice of the King's Bench, 1820. †*Bust.* (19)

532 CAMDEN, JOHN J. PRATT, 1st Marquess, 1759–1840.
†*Bust.* (20)
The drawing for this bust is dated 1830.

533 CANNING, GEORGE, 1770–1827. †*Bust.* (21)
Exhibited at the Royal Academy, 1819.
The marble is in the National Portrait Gallery.

534 CANNING, GEORGE. *Statue, standing figure.* (22)
Exhibited in marble at the Royal Academy, 1832. Executed by subscriptions in Liverpool, to be erected in the Town Hall there.

535 CANNING, GEORGE. *Statue, standing figure.* (23)
Erected in bronze, Westminster New Palace Yard.

536 CASTLEREAGH, ROBERT STEWART, Viscount, 1769–1822.
†*Bust.* (24)
Exhibited at the Royal Academy, 1821.
The marble is in the National Portrait Gallery.

537 CAVE, HON. ROBERT OTWAY, of Stamford Hall, Leicester, M.P.; d. 1844. *Bust.* (25)

538 CLARKE, SIR CHARLES MANSFIELD, Bart., M.D., 1782–1857.
The drawing is dated 1833. †*Bust.* (26)
The marble was exhibited at the Royal Academy, 1840.

539 CLINE, DR. HENRY, 1750–1827. †*Bust.* (27)
Exhibited at the Royal Academy, 1813. The marble is at the Royal College of Surgeons; ordered in 1827.

540 CODRINGTON, ADMIRAL SIR EDWARD, 1770–1851. *Bust.* (28)
Exhibited at the Royal Academy, 1819.

541 COLEBROOKE, HENRY THOMAS, Sanskrit scholar; President of the Court of Appeal at Calcutta, 1765–1837. †*Bust.* (29)

542 COUTTS, THOMAS, founder of the bank, 1735–1822.
Statue, seated figure. (30)

543 COWPER, HENRY, Clerk of the House of Lords, 1758–1840.
†*Bust.* (31)

544 CURRAN, JOHN PHILPOT, Master of the Rolls in Ireland, 1750–1817. *Bust.* (32)
Exhibited at the Royal Academy, 1812.

545 CURTIS, SIR WILLIAM, Bart., Lord Mayor of London, 1752–1829. †*Bust.* (33)
Exhibited at the Royal Academy, 1828.

546 DALTON, JOHN, D.C.L., chemist, 1766–1844. †*Bust.* (34)

547 DALTON, JOHN. †*Statue, seated figure.* (35)
Exhibited in marble at the Royal Academy, 1837; for Manchester. The drawings are dated 1834.

548 DIGBY, CHARLOTTE ELIZABETH, daughter of Colonel and Lady Lucy Digby, m. in 1803 the Rev. William Digby; Maid of Honour to Queen Charlotte; 1778–1820.
Statue, semi-recumbent figure. (36)
Erected in marble in Worcester Cathedral in 1825.

549 DOWNE, WILLIAM HENRY DAWNAY, ? 7th Viscount, 1812–54.
Statue, standing figure. (37)

550 DUCKWORTH, ADMIRAL SIR JOHN THOMAS, Bart., 1748–1817.
Bust. (38)
Exhibited at the Royal Academy, 1811.

551 DUNDAS, ROBERT, of Arniston, the third of the name, Lord Chief Baron of the Exchequer of Scotland, 1801, 1758–1819. †*Bust.* (39)
Exhibited at the Royal Academy, 1817.

552 DUNDAS, ROBERT, of Arniston. *Statue, seated figure.* (40)
Erected in Edinburgh.

553 DUNDAS, probably Thomas, 1st Baron Dundas of Aske, 1741–1820 (father of the 1st Earl of Zetland).
Bust. (41)

554 DUNLOP, JAMES, of Russell Square, London, 1769 (?)–Nov. 29, 1841. †*Bust.* (42)
Exhibited at the Royal Academy in 1841. The drawing is dated 1836.
Chantrey was paid £150 for this portrait.[1]

555 EAST, SIR EDWARD HYDE, Bart., Chief Justice of Calcutta, 1764–1847. *Statue, seated figure.* (43)
Exhibited at the Royal Academy, 1829; to be erected in the Court House, Calcutta.

556 'EGERTON,'[2] ? CHARLES CHANDLER, Surgeon to the Calcutta Hospital, 1798–1885. *Bust.* (44)

[1] *Recollections*, 269.
[2] 'Egerton, Esq.', is all that appears in the early lists.

557 EGREMONT, GEORGE O'BRIEN WYNDHAM, 3rd Earl of, connoisseur and friend of artists, 1751–1837. *Bust.* (45)

558 ELPHINSTONE, MOUNTSTUART, Governor of Bombay, 1779–1859. *Bust.* (46)

559 ELPHINSTONE, MOUNTSTUART. *Statue, standing figure.* (47)
Exhibited at the Royal Academy, 1833; for Bombay.

560 ENGLEFIELD, SIR HENRY CHARLES, F.S.A., F.R.S., antiquary, 1752–1822. *Bust.* (48)

561 FARNBOROUGH, SIR CHARLES LONG, Lord, b. 1760; raised to the peerage, 1826; d. 1838. *Bust.* (49)

562 FORBES, SIR CHARLES, Bart., head of the first mercantile house in Bombay, 1774–1849.
†*Statue, standing figure.* (50)
Exhibited in marble at the Royal Academy in 1842, commissioned by the native merchants of Bombay. A drawing of the head only is dated 1839.

563 FULLER, JOHN, M.P., ? of Rosehill, Sussex; M.P. for the county, 1801–7; d. ? 1839. †*Bust.* (51)
Exhibited at the Royal Academy, 1820.

564 KING GEORGE III, 1738–1820. *Statue, standing figure.* (52)
The marble was erected in the Guildhall in 1812.

565 KING GEORGE IV, 1762–1830. †*Bust.* (53)
Exhibited at the Royal Academy, 1822.

566 KING GEORGE IV. *Colossal statue, standing figure.* (54)
Erected in marble in Windsor Castle.

567 GILLESPIE, GENERAL SIR ROBERT ROLLO, 1766–1814.
Statue, standing figure. (55)
Erected in marble in St. Paul's Cathedral, 1813.

568 GRATTAN, HENRY, Irish statesman, 1746–1820.
Statue, standing figure. (56)
Exhibited at the Royal Academy, 1826, for a bronze to be erected in Dublin.

569 HALFORD, SIR HENRY, Bart., M.D., 1766–1844. *Bust.* (57)
The marble is at the Royal College of Physicians, acquired 1825.

570 HAMOND, SIR ANDREW SNAPE, Bart., Controller of the Navy; 1738–1828. *Bust.* (58)
Exhibited at the Royal Academy, 1821.

571 HARCOURT, REV. WILLIAM VERNON, F.R.S., 1789–1871.
Bust. (59)

572 HATCHETT, CHARLES, F.R.S., chemist, 1765 (?)–1847. †*Bust.* (60)
The drawing is dated 1820.

573 HEBER, REGINALD, Bishop of Calcutta, 1783–1826. *Bust.* (61)

574 HEBER, BISHOP.[1] *Statue, larger than life, kneeling.* (62)
Erected in marble in Calcutta.

575 HEBER, BISHOP.
Statue, seated figure blessing two Hindoos kneeling before him. (63)
Exhibited at the Royal Academy, 1830. Erected in marble in St. Paul's Cathedral.

576 'DR. HENRY.' ? DR. JAMES HENRY, physician in Dublin, 1798–1876. *Bust.* (64)

577 'COLONEL HERRIES.' *Bust.* (65)
Perhaps William Lewis Herries, Lieut.-Colonel, and a comptroller of Army accounts, who was knighted in 1826.

578 HERTFORD, FRANCIS SEYMOUR-CONWAY, 2nd Marquess of, 1743–1822. *Bust.* (66)

579 HERTFORD, FRANCIS SEYMOUR-CONWAY, 2nd Marquess of. *Statue, semi-recumbent figure in bed.* (67)

580 HEY, WILLIAM, 'of Leeds.' ? a surgeon at Leeds, 1736–1819, but perhaps his son, also William Hey and a surgeon, 1772–1844. *Statue, seated figure.* (68)

581 HOBHOUSE, SIR BENJAMIN, Bart., M.P., 1757–1831. †*Bust.* (69)
Exhibited at the Royal Academy as late President of the West of England Society for the Promotion of Agriculture, 'to be placed in their room at Bath,' 1819.

582 HOME, SIR EVERARD, Bart., surgeon, 1756–1832. †*Bust.* (70)
Exhibited at the Royal Academy, 1816. The marble is at the Royal College of Surgeons; it was ordered in 1816.

583 HORNER, FRANCIS, M.P., 1778–1817. *Bust.* (71)
Exhibited at the Royal Academy as a posthumous portrait, 1818.

584 HORNER, FRANCIS. *Statue, standing figure.* (72)
Erected in Westminster Abbey, 1820.

[1] Probably this is the statue to make which a picture was borrowed from Oxford. See *Recollections of Chantrey*, p. 199, where New College is no doubt an error for All Souls.

585 HOWLEY, WILLIAM, Archbishop of Canterbury, 1766–1848.
Bust. (73)

586 HUME, DAVID, Baron of the Scottish Exchequer, 1757–1838.
Bust. (74)

587 HUNTER, JOHN. The great Anatomist, 1728–1793.
Bust. (75)
Made for the Royal College of Surgeons in 1820.

588 INGLIS, SIR HUGH, Bart., Director of the East India Company; of Milton Bryant, Beds.; created a baronet, 1801; d. 1820. *Statue, figure lying on a couch, dead.* (76)

589 IRELAND, JOHN, Dean of Westminster, 1761–1842.
Bust. (77)
The marble was presented to the University, Nov. 8, 1831, the Dean describing it as the bust on which Chantrey's 'talents have been exerted with so much success'.[1] No. 296.

590 JACKSON, CYRIL, Dean of Christ Church, 1746–1819.
Statue, seated figure, based upon Owen's portrait.[2] (78)
For Christ Church, erected by subscription among members of the House. Exhibited at the Royal Academy, 1824.

591 JOHNES, THOMAS, of Hafod, Cardiganshire, M.P., F.R.S., 1748–1816. *Bust.*[3] (79)
Exhibited at the Royal Academy in 1812.

592 'EDWARD JOHNSTONE.'[4]
Perhaps the Edinburgh physician of the name, who was the first Principal of Queen's College, Birmingham; 1757–1851.
Bust. (80)
Exhibited at the Royal Academy, 1819.

593 JORDAN, DOROTHY BLAND, the actress, called Mrs. Jordan, 1762–1816. *Statue, smaller than life, with two children.* (81)
Executed in commemoration of 'her kindness and maternal affection', by order of William IV.[5]

594 KING, WALTER, Bishop of Rochester, 1755 (?)–1827.
Bust. (82)
Exhibited at the Royal Academy, 1821; placed in Rochester Cathedral.

[1] Minutes of the Hebdomadal Board. [2] *Recollections*, 107.
[3] Called Miss Johnes in Mr. Raymond's list. A monument by Chantrey to Mary daughter of Thomas Johnes made in 1812 is erected in a church near the Devil's Bridge.
[4] Called Miss Johnson in Mr. Raymond's list.
[5] *Recollections*, 119.

595 Liverpool, Theodosia Louisa, Countess of, daughter of the 4th Earl of Bristol, and 1st wife (m. 1795) of the 2nd Earl of Liverpool, the Prime Minister; d. 1821.
Statue, seated figure. (83)
Exhibited at the Royal Academy in 1824; no doubt erected in Buxted Church, Sussex.

596 'Mackenzie.' *Bust.* (84)

597 Malcolm, Sir John, Governor of Bombay, 1769–1833.
†*Bust.* (85)

598 Malcolm, Sir John. *Statue, standing figure.* (86)
Exhibited in marble at the Royal Academy, 1837; for Westminster Abbey.

599 Meadowbank, Alexander Maconochie, 2nd Lord, Lord of Session; 1777–1861. *Bust.* (87)

600 Melbourne, William Lamb, 2nd Viscount, Prime Minister, 1779–1848. †*Bust.* (88)
The drawing is dated 1838.

601 Melville, Henry Dundas, 1st Viscount; statesman, 1742–1811. *Bust.* (89)

602 Mill, Rev. Dr. William H., the first Principal of Bishop's College, Calcutta; Regius Professor of Hebrew at Cambridge; 1792–1853. †*Bust.* (90)
Exhibited in marble at the Royal Academy in 1840; for the Asiatic Society, Calcutta.

603 Morrison, James, M.P., merchant and politician, 1790–1857. †*Bust.* (91)
Exhibited in marble at the Royal Academy, 1842.

604 Mudge, Rev. Zachary, Vicar of St. Andrew's, Plymouth; 1694–1769. *Posthumous bust.* (92)
Based on Sir Joshua Reynolds' portrait[1]; for St. Andrew's Church.

605 'Miss Mundy.'
Perhaps Laura Mundy, who died in 1842, or Emily who died in 1839, both daughters of Francis Mundy of Markeaton, Derby. *Bust.* (93)

606 Munro, Sir Thomas, Bart., Governor of Madras, 1761–1827. *Bust.* (94)
A bust in marble was exhibited at the Royal Academy, 1840, from which the head of a colossal statue was made for Madras.

[1] *Recollections*, 107.

607 'W. Murdoch,' †*Bust.* (95)
So spelt on the bust, but probably William Murdock, 1754–1839, who worked with Boulton and Watt as a practical engineer and invented coal-gas lighting.

608 Neeld, Joseph, of Grittleton House, Wilts., M.P. for Chippenham from 1831 to 1856. †*Bust.* (96)
Exhibited at the Royal Academy, 1841.

609 Nelson, Admiral Horatio, 1st Viscount, 1758–1805. *Colossal bust.* (97)
Erected in the Trinity House, 1809.

610 Nicholl, Sir John, Dean of Arches, 1759–1838. †*Bust.* (98)

611 Nollekens, Joseph, R.A., sculptor, 1737–1823. *Bust.* (99)
Busts were exhibited at the Royal Academy, 1817 and 1818.

612 Northcote, James, R.A., painter, 1746–1831. *Bust.* (100)
Exhibited at the Royal Academy, 1812.

613 Northcote, James. *Statue, seated figure.* (101)
Commissioned by the will of the subject.[1]
Exhibited in marble at the Royal Academy, 1840, and erected in Exeter Cathedral.

614 'Lady Nugent.'
Perhaps Anne Lucy, daughter of General Vere Poulett, and wife of George, 1st Baron Nugent, who succeeded to the title 1812; 1790–1848. †*Bust.* (102)
Exhibited at the British Academy, 1820.

615 Pack, General Sir Denis, 1772 (?)–1823. *Bust.* (103)

616 'Mr. Perkins, a brewer.'
Perhaps Henry Perkins, a partner in the firm of Barclay, Perkins, & Co., Brewers; book collector; 1778–1855. *Bust.* (104)

617 Phillips, Thomas, R.A., portrait painter, 1770–1845. *Bust.* (105)
Exhibited at the Royal Academy, 1821.

618 Pitt, William, 1759–1806. *Bust.* (106)

619 Pitt, William. *Statue, standing figure.* (107)
For the bronze in Hanover Square, London.[2]

620 Playfair, John, Professor of Natural Philosophy at Edinburgh, F.R.S.; 1748–1819. *Bust.* (108)
Exhibited at the Royal Academy, 1814.

[1] *Recollections*, 134. [2] Ibid, 87.

621 PORSON, RICHARD, Regius Professor of Greek at Cambridge, 1759–1808. *Bust.* (109)
Erected in Trinity College Chapel, Cambridge.

622 RAFFLES, SIR THOMAS STAMFORD, Lieutenant-Governor of Java, 1781–1826. *Statue, standing figure.* (110)
The marble was erected in Westminster Abbey.

623 RENNIE, JOHN, engineer, 1761–1821. †*Bust.* (111)
Exhibited at the Royal Academy, 1818.
The marble is in the National Portrait Gallery.

624 ROSCOE, WILLIAM, M.P., of Liverpool, 1st President of the Liverpool Royal Institution, 1753–1831.
Statue, seated figure. (112)
Exhibited in marble at the Royal Academy, 1840, now at Liverpool.

625 RUSSELL, SIR HENRY, Bart., Chief Justice of the Supreme Court in Bengal, 1751–1836. *Bust.* (113)
Modelled in 1822 for friends in India.[1]

626 RUSSELL, LADY LOUISA JANE, daughter of the 6th Duke of Bedford, married in 1832 the 2nd Marquess of Abercorn, 1812–1905.
†*Small statue as a child clasping a bird to her breast.* (114)
Exhibited at the Royal Academy in 1818,[2] and erected in marble at Woburn.

627 RYDER, HENRY, Bishop of Lichfield and Coventry, 1777–1836. *Statue, kneeling figure.* (115)
Exhibited at the Royal Academy, 1841, as a posthumous portrait, for Lichfield Cathedral.

628 SAXE-WEIMAR, PRINCESS LOUISA WILHELMA ADELAIDE OF, daughter of Charles Bernard of Saxe-Weimar and Princess Ida of Saxe-Meiningen, b. at Ghent 1817; d. at Windsor Castle, 1832 *Bust.* (116)
Exhibited at the Royal Academy, 1833.

629 SCOTT, SIR WALTER, 1771–1832. *Bust.* (117)
Exhibited at the Royal Academy, 1821.
The marble is now in the National Portrait Gallery.
Scott sat to Chantrey in 1820, when the marble was presented by the sculptor to Abbotsford, and a duplicate given to the Duke of Wellington. In 1828, Scott sat again, and

[1] *Recollections*, 275.
[2] The description as the 'late Lady Louisa' in the Catalogue appears to be an error.

Chantrey gave the marble to Sir Robert Peel for Drayton Manor.[1]

630 Scott, John,[2] engraver, 1774–1827. *Bust.* (118)

631 Sharp, Granville, philanthropist, 1735–1813. *Bust.* (119)

632 Sharp, William, engraver, 1749–1824. *Bust.* (120)
Exhibited at the Royal Academy, 1813, as a member of the Academy of Vienna.

633 Smith, John Raphael, painter and engraver, 1752–1812.
Exhibited at the Royal Academy, 1811. *Bust.* (121)

634 Soane, Sir John, R.A., founder of the Soane Museum, 1753–1837. †*Bust.* (122)
Exhibited at the Royal Academy, 1830. The marble is in the Soane Museum.

635 Somerville, Mrs. Mary, scientific writer, 1780–1872.
The drawing is dated 1832. †*Bust.* (123)
Exhibited in marble at the Royal Academy, 1837; for the Royal Society.

636 Southey, Robert, Poet Laureate, 1774–1843. *Bust.* (124)
Exhibited in marble at the Royal Academy, 1837.

637 Spencer, George John, 2nd Earl, 1758–1834. †*Bust.* (125)
Exhibited at the Royal Academy, 1819.

638 Stanhope, Lady Frederica, daughter of the Earl of Mansfield, (m. 1820) the Hon. James, son of the 4th Earl Stanhope; 1800–23.
Statue, recumbent figure with a child. (126)
Erected in marble in Chieveley Church, Berks.

639 Stothard, Thomas, R.A., painter and engraver, 1755–1834.
Bust. (127)
Exhibited at the Royal Academy, 1812.

640 Strutt, Joseph, mayor, and benefactor to Derby, 1765–1844.
Bust. (128)

641 Stuart, William, Archbishop of Armagh, 1755–1822.
Bust. (129)

642 St. Vincent, John Jervis, Earl, Admiral, 1735–1823.
Bust. (130)
Busts were exhibited at the Royal Academy in 1809 and 1816.

[1] *Recollections*, 254 seq.

[2] This identity is suggested by a comparison with a print of Jackson's portrait of John Scott. The bust is inscribed, 'Scott, Esq.'

643 St. Vincent, Countess. Martha, daughter of Sir Thomas Parker, wife of Admiral the Earl St. Vincent, d. 1816.
Statue, kneeling figure. (131)
Erected in Caverswall Church, Staffordshire.

644 Sussex, Augustus Frederick, Duke of, 6th son of George III, 1773–1843.[1] *Bust.* (132)
Exhibited at the Royal Academy, 1832.

645 Sutherland, George Granville Leveson-Gower, 2nd Duke of, b. 1786, succeeded 1833; d. 1861. *Bust.* (133)

646 Sutton, Charles Manners, Archbishop of Canterbury, 1755–1828. †*Bust.* (134)

647 Taylor, George Watson, of Erlestoke Park, Wilts., M.P. for Devizes; d. 1841. *Bust.* (135)
Exhibited at the Royal Academy, 1820.

648 Tierney, Sir Matthew, Bart., Physician to George IV and William IV, 1776–1845. *Bust.* (136)

649 Tomkins, Thomas, the author of the *Beauties of Writing*, who kept a writing-school in London; 1743–1816.[2]
Bust. (137)
Exhibited at the Royal Academy, 1816.

650 Tooke, John Horne, 1736–1812.[3] †*Bust.* (138)
Exhibited at the Royal Academy, 1811.

651 Vernon, Mrs.
Probably Jessie Anne Letitia, daughter of J. H. Foley, and wife of Thomas Taylor Vernon of Hanbury Hall, who d. 1835; she m. secondly Thomas Chalmers, M.P., and died 1840. She had two sons by her first marriage.
Mural statue, with two children. (139)
Composed for a monument to Mr. Vernon of Hanbury Hall, near Droitwich.

652 Queen Victoria, 1819–1901. †*Bust.* (140)
Exhibited in marble at the Royal Academy, 1840.

653 'Mr. Warp, merchant'. *Bust.* (141)

654 Washington, George, 1732–1799.
Statue, standing figure. (142)
Exhibited at the Royal Academy, 1826; to be erected in Boston, Massachusetts.

[1] *Recollections*, 204.
[2] Sir Joshua Reynolds painted a portrait of Tomkins, as also did George Engleheart. It is an engraving of the latter that has decided this identification.
[3] *Recollections*, 8, 280.

655 WATT, JAMES, engineer, 1736–1819. *Bust.* (143)
Exhibited at the Royal Academy, 1815.

656 WATT, JAMES. *Statue, sitting figure.* (144)
Exhibited at the Royal Academy, 1824; for Handsworth Church, near Birmingham.

657 WATTS, DAVID PIKE, a successful manufacturer, 1754(?)–1816, with his daughter, and heiress, Mrs. Maria Watts Russell, 1792–1840, and her children.
Statues, semi-recumbent figure on a couch, the daughter with three children kneeling beside him. (145)
Erected by Mrs. Watts Russell in Ilam Church, Staffordshire.
Signed and dated F. CHANTREY SC: 1826.

658 WELLINGTON, ARTHUR WELLESLEY, Duke of, 1769–1852.
†*Bust.* (146)

659 WELLINGTON, Duke of. *Colossal bust.* (147)
Modelled in 1814.

660 WEST, BENJAMIN, P.R.A., subject and portrait painter, 1738–1820. *Bust.* (148)
Exhibited at the Royal Academy, 1818.
The marble is in the National Portrait Gallery.

661 WESTMINSTER, ROBERT GROSVENOR, 1st Marquess of, 1767–1845. *Bust.* (149)

662 KING WILLIAM IV, 1765–1837. †*Bust.* (150)
A bust was exhibited at the Royal Academy in 1831.

663 WILSON, HORACE HAYMAN, Professor of Sanskrit in the University of Oxford, 1786–1860. †*Bust.* (151)
Exhibited in marble at the Royal Academy, 1837.

664 WOLLASTON, WILLIAM HYDE, M.D., F.R.S., man of science, benefactor to the Royal Society 1766–1828. †*Bust.* (152)

665 WORDSWORTH, WILLIAM, Poet Laureate, 1770–1850.
†*Bust.* (153)
Exhibited at the Royal Academy, 1821.

666 WYATVILLE, SIR JEFFRY, R.A., architect, 1766–1840.
†*Bust.* (154)
Exhibited in marble at the Royal Academy, 1837; now at Windsor.

667 YORK, FREDERICA CHARLOTTE, daughter of King Frederick William II of Prussia, and wife of Frederick, Duke of York, 2nd son of George III; 1767–1820.
Statue, in mural relief, kneeling figure. (155)

IV

PORTRAITS IN THE TAYLOR INSTITUTION

668 SIR ROBERT TAYLOR

B. 1714; Architect of the Bank of England and other buildings; Sheriff of London and knighted, 1783; Founder of the Taylor Institution; d. 1788.

Three-quarters length, seated facing the spectator, the head turned almost in profile to r.; white wig tied in a bag; clean-shaven face; white stock and frilled shirt; red coat over cream silk waistcoat; his r. hand holds a scroll; dark background. Canvas 48 × 38½ in.

Given to the University by the Rev. John Vane in 1835.[1]

669 THOMAS FINCH [2]

Joseph Nollekens.

B. 1756 (?); the son of Robert Poole Finch; educated at St. John's College; Fellow; M.A. 1781; barrister of the Inner Temple; F.R.S.; the father of Robert Finch, donor of the Finch collection; d. 1810.

Bust, marble, the head turned to r.; hair short and curly; clean-shaven face; nose very aquiline; eyes incised; no drapery; signed and dated NOLLEKENS F^T. 1812.

This and the two following portraits passed into the possession of the University with the Finch bequest, made by the Rev. Robert Finch in 1830; they were placed in the charge of the Curators of the Taylor Institution.

670 ROBERT FINCH [3]

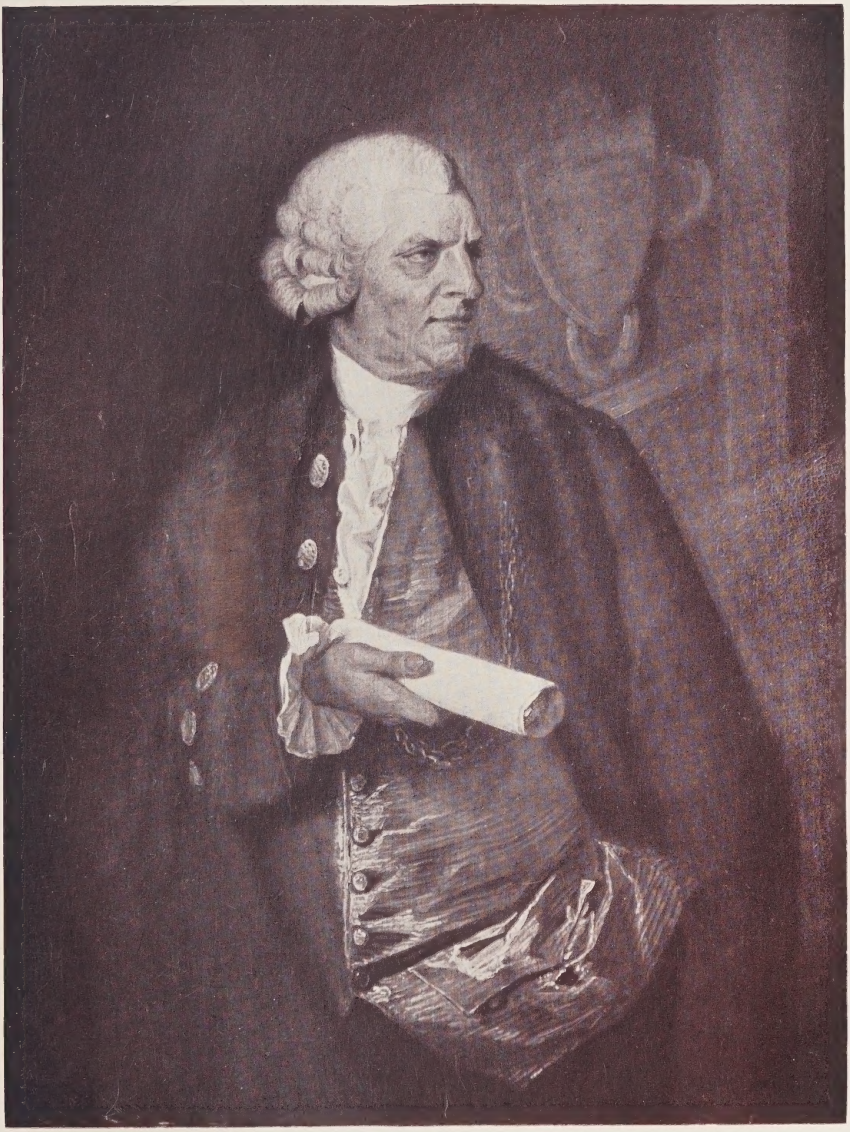
William Ewing.

B. 1783; Scholar of Balliol College; Ordained, 1807; M.A. 1809; F.S.A.; left England, 1814; lived abroad, chiefly in

[1] Minutes, Hebdomadal Board.

[2] I take the identification from the Inventory of the Finch collection in the Archives of the University, and suppose the bust to be posthumous.

[3] See note to Thomas Finch.



No. 668. Sir R. Taylor

Rome; collected a library and works of art which he bequeathed to the University of Oxford and to Balliol College; grandson of Robert Poole Finch whose portrait hangs in the Chest Office; d. 1830.

Bust, marble, facing the spectator; crown of head bald; short wavy hair; clean-shaven face with slight whiskers; no drapery; Signed and dated EWING ROME 1826; probably the artist who is described in Graves's *Dictionary of Contributors to the Royal Academy* as a carver in ivory. He worked in Rome about the date of this bust.

671 THE SAME (?)

Miniature, bust, facing the spectator, looking slightly to l.; fair hair; clean-shaven face; white stock and frilled shirt; yellow waistcoat; black coat. Water-colour on ivory, $3 \times 2\frac{1}{2}$ in.

672 HENRY WELLESLEY

B. 1791; Student of Christ Church, 1811; M.A. 1818; D.D. 1847; Principal of New Inn Hall, 1847; collector and antiquary; d. 1866.

Three-quarters length, seated to r., looking at the spectator; bald head with white hair at the sides and slight whisker; collar and fine transparent cambric bands; black silk gown over red Congregation habit and black clothes; his r. hand holds cap on his knee, his l. rests on book lying with others on a table to r. Oil painting, 10×8 in. (arched top).

Bequeathed by the subject.

V

PORTRAITS IN THE LIBRARY OF THE BOTANIC GARDEN

673 ROBERT MORISON

William Sonmans.

B. 1620; educated at Aberdeen; employed in the royal gardens in France; returned to England at the Restoration; first Professor of Botany at Oxford; M.D. of University College, 1669; lectured in the open air in the middle of the Physic Garden; d. 1683.

Bust, facing the spectator, the head turned three-quarters to l.; long grey hair falling to shoulders; clean-shaven face; wide square bands; scarlet M.D. gown over black clothes; his r. hand holds a partly unrolled paper; dark brown background. Canvas $29\frac{1}{2} \times 24\frac{1}{2}$ in.

Inscribed on back 'Rob^{t} Morison M D e coll. Univ. Bot Prof 1669; Geo. Williams M.D. regius & Sher. Bot. Prof. D. D. J. Griffiths S.T.P. Coll. Univ. Mag^{r}. 1816', and on the frame at the back, PAINTED BY ROB^{T} WALKER, PORTRAIT PAINTER TO CROMWELL.

Engraved by R. White after the death of the subject, marked *Sunmans pinx.*

674 JACOB BOBART THE YOUNGER

B. 1641; succeeded his father as Keeper of the Physic Garden, 1680; Professor of Botany, 1684; left his collections to the University; d. 1719.

Bust, three-quarters to l.; long brown hair; clean-shaven face; lace cravat; loose brown gown or drapery over brown clothes; brown background. Canvas, oval, $29\frac{1}{2} \times 23\frac{1}{2}$ in.

675 WILLIAM SHERARD (?)

B. 1659; Fellow of St. John's College, 1683; D.C.L. 1694; travelled on the continent; consul at Smyrna, 1702; returned to London with considerable collections, 1717, which he bequeathed to the Physic Garden; endowed the Chair of Botany in the University; d. 1728.

Bust, three-quarters to r., grey wig; clean-shaven face; long cravat; black gown (?) over dark clothes; dark background; painted in an oval spandrel. Canvas $29\frac{1}{2} \times 24\frac{1}{2}$ in.

676 THOMAS FAIRCHILD[1]

A gardener of Hoxton who acquired botanical knowledge under the influence of Sloane and Sherard; Founder of an annual lecture to be delivered in Shoreditch Parish Church which is still given; a Liveryman of the Gardeners' Company, and the author of botanical pamphlets; d. 1729.

Half length, seated three-quarters to r.; thick white hair falling to neck; clean-shaven face; cravat with long ends; dark grey collarless coat and waistcoat; his r. hand supports a large open volume; his l. is raised to his cheek; dark background. Canvas $29\frac{1}{2} \times 24\frac{1}{2}$ in.

A label pasted at the back is inscribed 'Portrait of G. Fairchild of Hoxton, botanist, by Van Blach' (? Van Bleeck) given by Charles Moore Esq., S. John's College.

In the Catalogue of the Ashmolean Museum, *c.* 1750, where the painter's name is given Van Black.

Transferred from the Ashmolean Museum, 1897.

677 JOHN JAMES DILLENIUS

Copy by J. Smith.

B. 1687, at Darmstadt; came to England at the invitation of Sherard, 1721; Professor of Botany at Oxford, 1734; M.D. 1735; a friend of Linnaeus; d. 1747.

Half length, slightly to r.; short grey curly wig; clean-shaven face; square bands; black gown over brown coat; his r. hand points to a coloured drawing of the flower *Amaryllis Formosissima*; dark background; painted in an oval spandrel. Canvas $29\frac{1}{2} \times 24\frac{1}{2}$ in.

A copy from the Bodleian portrait (No. 247), inscribed on back, J. SMITH PINXIT, OXFORD, 1836.

678 CARL VON LINNÉ (CAROLUS LINNAEUS)

M. Hallmann after A. Roslin.

B. 1707, at Roeshult in Sweden; Professor at Upsala; d. 1778.

Bust, slightly to r.; grey wig with lock tied and hanging on his r. shoulder; clean-shaven face; neck-band and frilled shirt; dull

[1] Pulteney, *Sketches of the Progress of Botany*, ii. 238, and *The Times*, June 7, 1911.

mulberry-coloured coat and waistcoat; the cross of the Polar Star hanging from a black ribbon on his l. breast; dark background; signed below in l. corner, hidden by frame, M. HALLMANN 17 . . 0.

Inscription on the back records name and titles and dignities of subject.

Copy after the portrait painted by A. Roslin in 1775.[1]

679 JOHN SIBTHORP

B. 1758; Educated at Lincoln College; Fellow of University College, M.A. 1780, M.D. 1784; succeeded his father in the chair of Botany, 1784; travelled on the continent and in the East; foundation member of the Linnean Society; F.R.S.; a distinguished writer on botany; benefactor to the Physic Garden; d. 1796.

Bust, nearly profile to r.; powdered wig tied behind with black ribbon; clean-shaven face; neckcloth, frilled shirt-front and ruffles; scarlet D.C.L. gown over black coat and white waistcoat; his r. hand in breast of coat. Canvas $29\frac{1}{2} \times 24\frac{1}{2}$ in.

Inscribed on the back, 'J. Smith & Sons 1850.'

680 WILLIAM GEORGE MATON

B. 1774; educated at Queen's College; M.A. 1797; M.D. 1801; practised medicine and wrote on natural science and antiquarian subjects; d. 1835.

Bust, seated in profile to l.; short hair; clean-shaven face; stock and cravat; double-breasted, buttoned-up coat, with high collar. Pencil on paper (inside mount) $9\frac{1}{8} \times 6\frac{7}{8}$ in.

681 CHARLES GILES BRIDLE DAUBENY

Attributed to Thomas Phillips.[2]

B. 1795; educated at Magdalen College; Fellow; M.D. and Professor of Chemistry 1822, of Botany 1834, of Rural Economy 1840; did much to promote the pursuit of Natural Science in Oxford; d. 1867.

Bust, slightly to l., the head turned slightly to r.; fair hair; slight whiskers; white collar and shirt; black stock and tie; black coat with high collar; greenish-grey background. Canvas $29\frac{1}{2} \times 24\frac{1}{2}$ in.

[1] Cf. Tullberg's Linné-Porträtt.

[2] Bloxam's *Register of Magdalen College*, vii. 185.

No. 683. Dr. Radcliffe

VI

PORTRAITS BELONGING TO THE RADCLIFFE TRUSTEES

IN THE RADCLIFFE CAMERA

682 JOHN RADCLIFFE

Sir Godfrey Kneller.

B. 1650; educated at University College; Fellow of Lincoln College, 1669-77; M.D. 1682; F.R.S. 1687; physician to Queen Anne and William III; munificent benefactor to the University and City and County; d. 1714.

Three-quarters length, seated slightly to r., the head turned slightly to l.; white periwig falling over shoulders; clean-shaven face; white cravat; grey velvet coat with gold buttons; his r. hand spread open on his breast, his l., holding glove, rests on his hip; dark background, letter lying on table to l. Canvas $52\frac{1}{2} \times 47$ in.

On the back is the following inscription, 'The only originall of Dr John Radcliffe drawne 1712 by Sir Godfrey Kneller for Mr Geo. Clarke who gave the Dr in Exchange his own picture done by Sir Godfrey at the same time.'[1]

Engraved by G. Vertue, 1719, with the date of painting by Kneller, 1710, and the death of the subject, 1714.

Oxford Exhibition of Historical Portraits, 1905, No. 223*.

683 THE SAME

John Michael Rysbrack.

Statue, marble, whole length, standing facing the spectator, the head turned slightly to r.; curled and parted wig to shoulders; clean-shaven face; lace bands; gown over coat and buttoned waiscoat; stockings and buckled shoes; his r. hand holds out a roll of parchment, his l. draws his gown across him; folds of drapery with his cap are gathered in his l. arm; behind to r. is a tree-trunk with foliage, round which a snake is coiled; inscribed on the pedestal, M. RYSBRACK.

[1] Hearne, *Collections*, iv. 426. The portrait was considered 'extraordinarily well done'.

Rysbrack was appointed sculptor to the Camera building by the Radcliffe Trustees, and this statue is thus mentioned by Gibbs: 'This is the Niche . . . where the Doctor's figure stands in his Academic Habit, curiously done in marble by Mr Michael Rysbrack a noted Sculptor.'[1]

FRANCIS (or William) Smith of Warwick

684 —? UNKNOWN MAN[2]

John Michael Rysbrack.

Bust, terra-cotta, black; long hair curling on to shoulders; clean-shaven rather heavy face; incised eyes, bare throat; loose drapery over open coat, of which the edge stands up; signed at the back, MICHAEL RYSBRACK 1741.

Beq. by Francis Hiorne 1789
Cf. Bodleian Library Record I No. 14

685 JAMES GIBBS

John Michael Rysbrack.

B. 1682; studied architecture in Rome; came to England, 1710; began to work in London, 1720; built the Radcliffe Library, 1737, and bequeathed his books to the University; d. 1754.

Bust, marble, done in middle life; short hair; clean-shaven thin face; drapery round shoulders; the foot is inscribed: JACOBUS GIBBS A. M., R. S. S., HUJUS AEDIFICII ARCHITECTUS; signed behind: GIBBS ARCHITECT RYSBRACK SCULP. 1726.

The portrait was part of the original design of the building.[3]

686 THE SAME

Bust, marble; aged face, rather fat; crown of head bald; lanky hair to the neck behind, brushed backward; clean-shaven face; no drapery; foot inscribed GIBBS ARCHITECT: PRESENTED TO THE UNIVERSITY BY T. C. BUCKNALL ESTCOURT, ESQ., D.C.L., M.P. A. D. 1845.

687 RICHARD FREWIN

Louis François Roubiliac.

B. 1677 (?); educated at Christ Church; M.A. 1704; M.D. 1711; Camden Professor of Ancient History, 1727; bequeathed his house (Frewin Hall) for the Regius Professor of Medicine; d. 1761.

[1] *Bibliotheca Radcliviana*, by James Gibbs, 1747, 6 and 10.

[2] A bust of Dr. Radcliffe and one of Purcell, recorded to have belonged to the University collections, are now missing. But neither name seems to be appropriate to this head.

[3] *Bibliotheca Radcliviana*, pl. xi.

No. 685. James Gibbs

No. 687. Dr. Frewin

Bust, marble; bald head; close fringe of hair at the back and sides; incised eyes; flabby hanging cheeks much lined; loose drapery; inscribed under his r. shoulder RICHARD FREWIN AETAT 80, under his l. ROUBILIAC AD VIVUM MDCCLVII.
A duplicate is at Christ Church.
No doubt bequeathed with his books to the Radcliffe Trustees by Dr. Frewin.

688 JOHN SHUTE DUNCAN

J. S. Deville.

B. 1769 (?); Fellow of New College, 1791; Keeper of the Ashmolean Museum, 1823–6; D.C.L. 1830; d. 1844.
Bust, plaster; thick hair; clean-shaven face; eyes incised; drapery round shoulders; signed at the back, J. DEVILLE FT. PUB. MARCH 1825.
Exhibited at the Royal Academy in 1825.

IN THE RADCLIFFE OBSERVATORY

689 SIR HENRY SAVILE

B. 1549; Founder of the Savilian Professorships; d. 1622.
Copy of the head from the whole length portrait by Marcus Gheeraerts in the Bodleian Gallery. Chalk and pencil, $19 \times 13\frac{3}{4}$ in.

690 JOHN WALLIS

B. 1616; Savilian Professor of Geometry; d. 1703.
Copy of the head from the whole-length portrait by Kneller in the Bodleian Gallery. Chalk and pencil, $19 \times 13\frac{3}{4}$ in.

691 STEPHEN CHARLES TRIBOUDET DEMAINBRAY

B. 1710; educated at Westminster School and Leyden; LL.D., Edinburgh; Tutor to George III; an electrician; Astronomer at the Royal Observatory, Kew, 1768; d. 1782.
Silhouette profile to l.; rough hair; clean-shaven face; neck-cloth; coat with high collar. Black paint on paper, $3\frac{3}{8} \times 2\frac{7}{8}$ in.

Inscribed on back: 'Dr Stephen Charles Triboudet Demainbray Born Feb 20 1710, died Feb 20 1782. First observer of the King's Observatory at Kew [given by] Gibbes Rigaud, Major General 31. 10. 81.'

692 STEPHEN PETER RIGAUD

B. 1774; Fellow of Exeter College, 1794; M.A. 1799; F.R.S. 1805; Savilian Professor of Astronomy, 1827; d. 1839.

Silhouette, profile to l.; curly hair; clean-shaven face; white collar and frilled shirt; black coat with high collar. Black paint on paper, $3\frac{3}{8} \times 2\frac{5}{8}$ in.

Inscribed on the back: 'Stephen Peter Rigaud, grandson of Dr Demainbray, Savilian Professor of Astronomy, and co-observer with his uncle the Rev. S. Demainbray at Kew. Born August 12 1774, Died March 1839 [given by] Gibbes Rigaud, Major Gen[l] 31. 10. 81.'

693 MANUEL JOHN JOHNSON

Copy after George Richmond.

B. 1805; Astronomer in charge of the Observatory at St. Helena, 1832; M.A. Magdalen Hall, 1842; Radcliffe Observer, 1839; F.R.S. 1856; P.R.A.S. 1857; d. 1859.

Bust, facing the spectator, looking slightly to r.; hair and slight whiskers; collar, black stock and dark coat. Chalk and pencil drawing, 11 × 9 in.

A copy from the original (drawn *c.* 1850) in the possession of the family, made by Major-General Rigaud and given by him to the Observatory in 1881.

IN THE RADCLIFFE INFIRMARY

694 JOHN RADCLIFFE

B. 1650; physician to William III and Queen Anne; Founder of the Infirmary; d. 1714.

Three-quarters length, seated to r.; the head turned facing the spectator; long grey wig over shoulders; clean-shaven face;

white cravat and sleeve ruffles; brownish-grey velvet coat; his r. hand spread on his breast, his elbow supported on a red table to l., on which is a paper inscribed THESE TO DR RADCLIFFE; the r., holding other papers, on hip. Canvas 50 × 37 in.

Another similar portrait, slightly varied, is in the Bodleian, No. 204. The original by Kneller is in the Camera.

695 THOMAS ROWNEY THE YOUNGER

B. 1693 (?); lived in St. Giles's parish; M.P. for the city 1722 to 1759; gave money for the building of the old Town Hall, 1752; donor of the site of the Infirmary 1758; d. 1759.

Three-quarters length to r., the head turned facing the spectator; white wig over shoulders behind; clean-shaven face; cravat and full shirt-sleeves; brown coat; his r. hand hangs down, the l. points to the inscription below to r.: THOMAS ROWNEY ESQ., DONOR OF THE SITE OF THIS INFIRMARY. Dark background. Canvas 50 × 39 in.

696 UNKNOWN MAN

Bust to r., looking at the spectator; grey wig to shoulders; clean-shaven face; long cravat; greenish-grey coat. Canvas 29 × 24½ in.

It has been suggested that this portrait represents Dr. Frewin; it has on the whole more resemblance to Dr. Mead.

697 GEORGE HENRY LEE, EARL OF LICHFIELD

B. 1718; succeeded as fourth earl, 1743; Chancellor of the University, 1762, and D.C.L.; founded by bequest the Lichfield clinical Lectureship; d. 1772.

Bust, to r.; the head turned three-quarters towards the spectator; short dark hair in a queue; clean-shaven face; white neck-cloth and shirt frill and sleeve ruffles; dark blue coat embroidered in gold, pale yellow waistcoat; his l. hand thrust into his waistcoat; inscribed THE EARL OF LITCHFIELD, FOUNDER OF THE CLINICAL PROFESSORSHIP 1772.[1] Canvas 29 × 24 in.

A whole length portrait is in the Examination Schools, No. 347.

[1] Lord Lichfield was one of the Trustees of Dr. Radcliffe's will.

698 JOHN WINSTON SPENCER CHURCHILL, DUKE OF MARLBOROUGH

Sir Joseph Edgar Boehm.

B. 1822; educated at Oriel College; succeeded as eighth[1] Duke 1857; D.C.L. 1853; K.G. 1868; Lord Lieutenant of Ireland, 1876–80; benefactor to the Radcliffe Infirmary; d. 1883.

Bust, marble, slightly to l.; curly hair; whiskers and shaven chin; Garter robes with collar, badge and ribbon; signed at the r. side J. E. BOEHM FECIT.

The foot is inscribed: JOHN WINSTON CHURCHILL 8TH DUKE OF MARLBOROUGH K. G.

Presented to the Infirmary by the subscribers to the Marlborough Memorial Fund in 1885.

[1] Seventh or eighth duke according as the eldest daughter of the first duke is counted in the succession or not.

VII

PORTRAITS IN THE UNIVERSITY MUSEUM

699 THOMAS LINACRE (?)

B. 1460 (?); Fellow of All Souls College; taught at Oxford, 1510; Founder of the College of Physicians and lectureships at both Universities; d. 1524.

Modern copy of the picture so named at All Souls College.

Bust to r.; black cap; black clothes, white shirt; paper in l. hand. Canvas $20\frac{1}{4} \times 16\frac{1}{2}$ in.

(*Room of the Regius Professor of Medicine.*)

700 WILLIAM HARVEY

B. 1578; Educated at Gonville and Caius College, Cambridge; the discoverer of the circulation of the blood; Warden of Merton College; d. 1657.

Modern copy from a portrait at the Royal College of Physicians. Bust to l.; grey hair, moustache and peaked beard; falling collar with tassels, and black clothes. Canvas $20\frac{1}{4} \times 16\frac{1}{2}$ in.

(*Room of the Regius Professor of Medicine.*)

701 THOMAS SYDENHAM

B. 1624; the famous physician; d. 1689.

Modern copy of a portrait in the Royal College of Physicians and at All Souls College; bust, white hair over shoulders, lace cravat. Canvas $20\frac{1}{4} \times 16\frac{1}{2}$ in.

(*Room of the Regius Professor of Medicine.*)

702 RENÉ ANTOINE F. DE RÉAUMUR

Jean Baptiste Lemoine.

B. 1683, at La Rochelle; member of the Académie, 1708; a distinguished zoologist and physicist; invented the thermometer called after him in 1730; d. 1757.

Bust, plaster, painted black; wig in a queue; clean-shaven aged face; cravat; embroidered coat and waistcoat; ribbon of an order from the r. shoulder across breast; inscribed M^R DE RÉAUMUR and signed J. B. LEMOINE. (*Court, Gallery.*)

703 CARL VON LINNÉ

B. 1707, at Roeshult in Sweden; the great scientific discoverer; Professor at Upsala; d. 1778.

Bust, to r., looking at the spectator; grey wig; clean-shaven face; neck-cloth; purplish coat with large buttons; dark background. Canvas 23 × 17 in.

Given to the Entomological Department by F. W. Hope. (*Laboratory of the Hope Professor.*)

704 GEORGES C. LÉOPOLD D. BARON CUVIER

Attributed to Louis Parfait Merlieux.

B. 1769, at Montbéliard; Professor in the Collège de France, 1800; made great collections for the study of comparative anatomy, at the Jardin des Plantes; created a baron 1819; d. 1832.

Bust, plaster, painted black; short hair; clean-shaven face; drapery over classic inner garment finely gathered into a narrow square band about the neck.

Busts of Cuvier dated 1833, and Latreille 1835, both by Merlieux, are said to be in the Museum at Valenciennes. (*Court, Gallery.*)

705 THE SAME

Pierre Jean David d'Angers.

Medallion, bronze, profile to r.; thick hair; clean-shaven face; inscribed GEORGES CUVIER and signed P. J. DAVID 1832. $5\frac{3}{4} \times 5\frac{3}{4}$ in.

On the back is written, 'Presented by the Rev. Dr. Buckland 1834.' (*Room of the Professor of Geology.*)

706 PIERRE ANDRÉ LATREILLE

Louis Parfait Merlieux.

B. 1762, at Brives in France; Professor of Entomology in the Natural History Museum at Paris; a distinguished zoologist; d. 1833.

Bust, plaster, painted black; short hair, slight whiskers; bare neck; signed P. MERLIEUX 1833. (*Court, Gallery.*)

707 WILLIAM SMITH

Matthew Noble.

B. 1769; geologist and collector; d. 1839.

Bust, marble, the head slightly to l.; head bald, slight whiskers; incised eyeballs; drapery round shoulders; signed M. NOBLE 1848.

(*Court.*)

A posthumous bust was exhibited at the Royal Academy in 1848.

708 ALEXANDRE BRONGNIART

Philip Bury Duncan.

B. in Paris 1770; mineralogist and geologist; Professor in the Museum of Natural History in Paris; member of the Academy, 1815; author of a treatise on Les Arts Céramiques; visited England in 1790 and 1836; d. 1847.

Miniature, bust, in profile to l., hair brushed over forehead; clean-shaven face; stock; blue coat with high collar. Water-colour and chalk on paper, $3\frac{1}{2} \times 2$ in.

Inscribed M^R^ BRONGNIART OXFORD MAY 21 1836 P. B. DUNCAN.

(*Room of the Professor of Geology.*)

709 JOHN KIDD

B. 1775; Student of Christ Church; M.D. 1804; Aldrichian Reader in Chemistry, 1803; Lee's Reader in Anatomy, 1816; Regius Professor of Medicine, 1822; d. 1851.

Bust, facing the spectator; dark hair and slight whiskers; white stock and tie; dark coat. Pencil and chalk on paper, $15\frac{1}{2} \times 12\frac{1}{2}$ in.

On the back is pasted a letter, dated 1860, from Mrs. Fanny Kidd to J. O. Westwood, giving the dates of Dr. Kidd's appointments.

(*Laboratory of the Hope Professor.*)

710 THE SAME

Another copy; canvas $15 \times 12\frac{1}{2}$ in.

(*Room of the Regius Professor of Medicine.*)

711 WILLIAM BUCKLAND

After Thomas Clement Thompson.

B. 1784; educated at Corpus Christi College; Fellow, 1808; Professor of Mineralogy, 1813; Reader in Geology, 1819; Canon of Christ Church, 1825; Dean of Westminster, 1845; d. 1856.

Half length, seated to l., the head turned three-quarters towards the spectator; white hair; clean-shaven face; high collar and white tie; black gown over black clothes; both hands hold a large bone or horn; signed below to r. AYERST HOOKER 1894 AFTER T. C. THOMPSON R.H.A. 1845. Canvas 38 × 30 in.

The original portrait was exhibited at the Royal Academy in 1845. (*Geological Theatre.*)

712 THE SAME

Henry Weekes.

Bust, marble, the head turned slightly to l.; head a little bald, slight whiskers; collar, stock, and white tie; double-breasted coat; Order of the Bath; signed H. WEEKES SC. A.R.A. 1858.

Given to the University by friends and pupils of the subject.

Exhibited at the Royal Academy in 1858. (*Court.*)

713 BENJAMIN WOODWARD

Alexander Munro.

B. 1815; architect; built the Library of Trinity College, Dublin, 1853; the Oxford University Museum, 1855; a friend of the Pre-Raphaelites; d. 1861.

Medallion, marble, in high relief set in green serpentine, the head almost facing the spectator; long hair over ears, parted on the side; clean-shaven face; collar; tie in a bow, and coat; signed in monogram A. M. (*Court.*)

714 ALBERT, PRINCE CONSORT OF ENGLAND

Thomas Woolner.

B. 1819; second son of Ernest, Duke of Saxe-Coburg-Gotha; married Queen Victoria, 1840; d. 1861.

Whole length in Caen stone, the head slightly to r.; parted hair, whiskers and moustache; loose cloak over coat with one button; trousers; his l. hand holds gloves, his r., indicated beneath the cloak, on his hip. Inscribed: THIS STATUE OF THE PRINCE CONSORT WAS PRESENTED TO THE UNIVERSITY MUSEUM BY CITIZENS OF OXFORD APRIL, 1864. (*Court.*)

715 FREDERICK WILLIAM HOPE

Lowes Cato Dickinson.

B. 1797; educated at Christ Church; M.A. 1823; founded the Professorship of Zoology and endowed the Chair with his Entomological collections; d. 1862.

Nearly whole length, seated to r. in a carved chair, looking at the spectator; grey hair and whiskers; black tie; white shirt; black Inverness cape over black clothes; the r. hand closed on knee, the l. holds upright hooked stick; warm light-brown background; table with books to r.; signed L. C. DICKINSON 1864. Canvas 23 × 17½ in. Tablet inscribed: THE REV. FREDERICK WILLIAM HOPE M.A.; D.C.L.; F.R.S.; L.S.; ETC. LOWES DICKINSON PINXIT. PRESENTED BY MRS. HOPE, 1864.

(*Laboratory of the Hope Professor.*)

716 SIR BENJAMIN COLLINS BRODIE

William Behnes.

B. 1783; studied anatomy in London; F.R.S. 1810; Professor of Comparative Anatomy at the Royal College of Surgeons, 1816; created a baronet, 1834; D.C.L., President of the Royal Society, 1858; d. 1862.

Bust, plaster, facing the spectator, the head turned to l.; thick hair; clean-shaven face; eyeballs slightly incised; drapery over shoulders; signed W. BEHNES SCULPTOR LONDON 1835.

A bust of Brodie by Behnes was exhibited at the Royal Academy in 1836. (*Room of the Regius Professor of Medicine.*)

717 MICHAEL FARADAY

Edward Hodges Baily.

B. 1791; great scientific discoverer, especially of electrical forces; d. 1867.

Bust, plaster, head slightly to r.; thick hair, curly over forehead; clean-shaven face; eyeballs incised; loose drapery over bare neck; signed E. H. BAILEY R.A. 1830.

Given to the Ashmolean Museum before 1836 by E. Magrath, Esq., and since transferred to the University Museum.

Exhibited at the Royal Academy in 1830.

Lithographed as No. 10 of the *Athenaeum* Portraits in 1835.

(*Court.*)

718 JOHN PHILLIPS

Matthew Noble.

B. 1800; Keeper of the York Museum, 1825; F.R.S. 1834; Professor of Geology at Trinity College, Dublin, 1844; Keeper of the Ashmolean Museum, 1854; Professor of Geology, 1860; D.C.L. 1866; d. 1874.

Bust, marble, the head turned to l.; curly hair, slight whiskers; incised eyeballs; drapery round shoulders; signed M. NOBLE SC. 1849.

The plaster model of this bust was exhibited at the Royal Academy in 1850. (*Court.*)

719 CLAUDE BERNARD

Henri Frédéric Iselin.

B. 1813, at Saint-Julien in the department of the Rhone; studied medicine at Paris; M.D. 1843; Professor of Physiology in the Collège de France, 1855; d. 1878.

Small plaster model of a bust in the Sorbonne; longish hair; long whiskers; eyeballs incised; open collar, loose tie; signed HF. ISELIN 1878.

Presented to Sir J. S. Burdon-Sanderson, as one of the subscribers to the original, and given to Dr. Gotch by the executors of Lady Burdon-Sanderson, in 1909.

(*Room of the Waynflete Professor of Physiology.*)

720 WILLIAM SHARPEY

William Hamo Thornycroft.

B. 1802; studied at Edinburgh, London, and Paris; M.D. 1823; Professor of Anatomy and Physiology at University College, London, 1836; F.R.S. 1839; d. 1880.

Small plaster bust; head rather bald; whiskers; incised eyeballs; bare neck; inscribed SHARPEY, signed W. H. THORNYCROFT 1871.

A reduced model of the marble executed for the Sharpey Memorial Committee which was exhibited at the Royal Academy, in 1872, and placed in University College, London.

The model was given to Dr. Gotch for the Museum, by the executor of Lady Burdon-Sanderson, in 1909.

(*Room of the Waynflete Professor of Physiology.*)

721 GEORGE ROLLESTON

H. R. Hope Pinker.

B. 1829; educated at Pembroke College; Fellow, 1851; M.D. 1857; Lee's Reader in Anatomy; Linacre Professor of Physiology, 1860; F.R.S. 1862; d. 1881.

Bust, marble, facing the spectator; clean-shaven face; incised eyeballs; turned-down collar, and tie; Doctor's embroidered gown over buttoned coat.

Exhibited at the Royal Academy in 1884 as 'Presented to the Oxford University Museum'. (*Court.*)

722 CHARLES ROBERT DARWIN

H. R. Hope Pinker.

B. 1809; educated at Edinburgh and Christ's College, Cambridge; published the *Voyage of the Beagle*, 1840; the *Origin of Species*, 1859; d. 1882.

Whole length statue, stone; standing leaning back with his feet crossed; bald head, thick beard and moustache; full gathered cloak with deep collar hanging from shoulders over coat and trousers; his hands held one over the other at his waist in front.

Offered to the University by Professor E. B. Poulton in 1896, and presented and unveiled in 1899. (*Court.*)

723 HENRY JOHN STEPHEN SMITH

Sir J. E. Boehm.

B. 1826; educated at Balliol College; Fellow, 1849; Savilian Professor of Geometry, 1860; F.R.S. 1861; Keeper of the University Museum, 1874; d. 1883.

Bust, marble; short hair, thick beard and moustache; incised eyeballs; gown and hood over coat; shirt-front just showing; inscribed PROFESSOR HENRY SMITH and signed J. E. BOEHM FECIT 1883. (*Court.*)

724 JOHN OBADIAH WESTWOOD

B. 1805; first Hope Professor of Zoology, 1861; Honorary Fellow of Magdalen College, 1880; a distinguished palaeographer and entomologist; d. 1893.

Half length to l., leaning back in a chair, the head three-quarters to r.; rough white hair and bushy beard, shaven upper lip; black tie, white shirt; dull grey clothes; on a wooden table in front lies a book, his r. hand holds eyeglass. Canvas 31 × 25 in.

The tablet is inscribed JOHN OB^{H} WESTWOOD M.A., L.S., HOPE PROFESSOR OF ZOOLOGY; PRESENTED BY MRS. HOPE 1876.

(*Laboratory of the Hope Professor.*)

725 SIR JOSEPH PRESTWICH

H. R. Hope Pinker.

B. 1812; educated at the University of London; F.R.S. 1853; Professor of Geology at Oxford, 1874; D.C.L. 1888; knighted, 1896; d. 1896.

Bust, marble; hair thick over ears; long whiskers; incised eyeballs; stand-up collar; bow-tie; shirt-front; gown over coat.
Given to the Museum by Lady Prestwich and her family through Mr. Russell Scott, 1903.
Exhibited as a posthumous portrait at the Royal Academy in 1901.
(*Court.*)

726 THE SAME

Medallion, bronze, in profile to l.; thick hair and whiskers; clean-shaven chin; collar and coat; inscribed JOSEPH PRESTWICH, BORN 1812 DIED 1896. F. B. AFTER H. PINKER.
Based on the bust by Mr. Hope Pinker in the Court of the Museum, and presented by Sir John Evans.
(*Room of the Professor of Geology.*)

727 SIR HENRY WENTWORTH ACLAND

Sir Joseph Edgar Boehm.

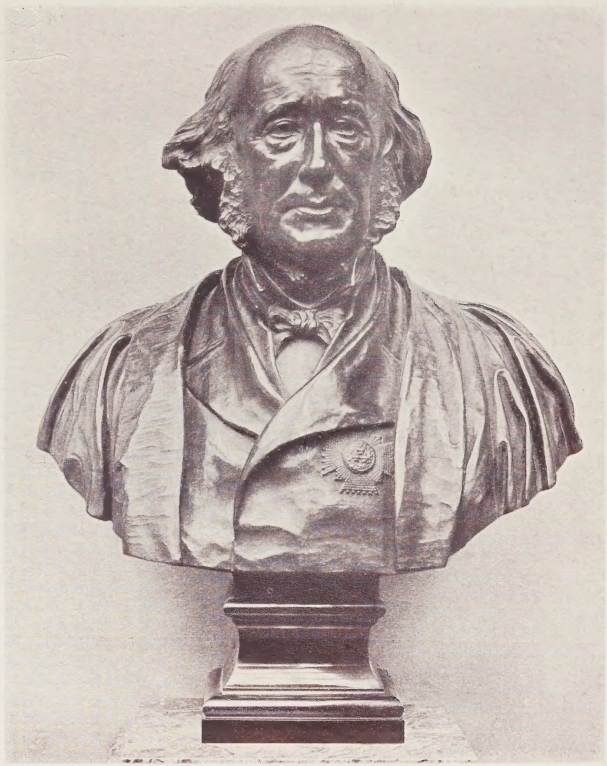
B. 1815; educated at Christ Church; Fellow of All Souls College, 1840; M.A. 1842; M.D. 1848; Regius Professor of Medicine, 1858; K.C.B. 1884; a chief promoter of scientific studies at Oxford, and of the building of the Museum; d. 1900.
Bust, bronze, facing the spectator; head a little bald; thick hair over the ears; whiskers and beard under the chin; gown over double-breasted coat; star of a K.C.B.; inscribed ACLAND 1887. BOEHM FECIT.
Probably a replica from a marble bust made for the General Medical Council, exhibited at the Royal Academy in 1887.
(*Court.*)

728 SIR JOHN SCOTT BURDON-SANDERSON

H. R. Hope Pinker.

B. 1828; educated at Edinburgh; Professor of Physiology at University College, London, 1874–82; Waynflete Professor at Oxford, 1882–95; Regius Professor of Medicine, 1895–1904; created a Baronet 1899; D.C.L., F.R.S.; d. 1905.
Bust, marble, facing the spectator; longish curly hair; clean-shaven face; turned-down collar and loose tie; Doctor's embroidered gown over buttoned coat; signed and dated H. R. HOPE PINKER 1907. (*Court.*)

No. 684. Unknown Man



No. 727. Dr. Acland

729 THE SAME

The Hon. John Collier.

Whole length, seated to r., leaning over a wooden laboratory table, the head turned facing the spectator; longish grey hair; clean-shaven face; white turned-down collar, grey tie, black coat and dark grey trousers; his r. hand on the key, the l. touching an electrical instrument on the table; warm grey background; signed below to r. JOHN COLLIER 1893. Canvas $55\frac{1}{2} \times 43\frac{1}{2}$ in.

Painted by subscription for his old pupils, and presented to Lady Burdon-Sanderson, who gave it to the Physiological Laboratory in 1895.

Exhibited at the Royal Academy in 1894.

(*Theatre of the Department of Physiology.*)

730 WALTER FRANK RAPHAEL WELDON

R. H. Hope Pinker.

B. 1860; Scholar of St. John's College, Cambridge; Fellow, 1884; F.R.S. 1890; Professor of Zoology at University College, London; Linacre Professor of Comparative Anatomy, 1899; d. 1906.

Bust, marble, facing the spectator; head slightly bald; heavy moustache; collar and loose tie; Doctor's embroidered gown over buttoned coat; a measuring calliper projecting from the breast pocket.

Made, and presented to the University by the Subscribers to the Weldon Memorial Fund in 1908. (*Court.*)

VIII

PORTRAITS IN THE INDIAN INSTITUTE

731 ROBERT, LORD CLIVE

Attributed to Sir Nathaniel Dance.

B. 1725; entered the service of the East India Company, 1743; won the battle of Plassey, 1757; created Baron Clive, 1762; K.B. 1764; Governor of Bengal, 1765; d. 1774.

Three-quarters length, three-quarters to r., the head turned three-quarters to l.; powdered hair tied with black bag; clean-shaven face; white neck-cloth and frilled shirt-front; white waistcoat with gold buttons; red coat with blue and gold facings and epaulettes; buff breeches; red sash of the Order of the Bath with star on his breast; ring with the head of George III cut in the gem on little finger of r. hand, which is pointing to a camp of tents in a landscape background; the l. hand grasps the hilt of his sword. Canvas 44 × 37 in. The frame inscribed: PAINTED BY SIR NATHANIEL DANCE R.A.

Presented to the Indian Institute by E. Walford, M.A., formerly Scholar of Balliol College.

A similar but not identical picture by Dance is in the National Portrait Gallery.

732 PAL KRISTO DAS

Thomas Nelson Maclean.

B. 1834; educated at the Metropolitan College, Calcutta; editor and manager of the *Hindu Patriot*, 1861; Member of the Bengal Legislative Council, 1872; on the Governor-General's Council, 1883; C.I.E. 1878; d. 1884.

Bust, bronze; round Indian hat; heavy moustache; eyes incised; cloak over inner embroidered garment; the l. hand on heart; signed T. NELSON MACLEAN, SC: and inscribed: WITH THE SCULP[RS] KIND REGARDS TO SIR W. HUNTER.

733 BRIAN HOUGHTON HODGSON

Charles Alexander.

B. 1800; of the Bengal Civil Service; Resident at the Court of Nepal; F.R.S. 1877; D.C.L. 1889; a distinguished student of Buddhism; d. 1894.

Three-quarters length, seated three-quarters to l. in a wooden arm-chair; rough white hair, moustache and beard; red D.C.L. gown over dark clothes; his hands resting on arms of chair. Canvas 55 × 43 ins.

Given to the Indian Institute by Mrs. B. H. Hodgson.

734 SIR MONIER MONIER WILLIAMS

W. W. Ouless.

B. 1819, at Bombay; educated at Balliol College; D.C.L. 1875; Fellow, 1882; Boden Professor of Sanskrit, 1860; Keeper of the Indian Institute; knighted 1886; K.C.I.E. 1887; d. 1899.

Three-quarters length, slightly to r., the head turned and looking at the spectator; short dark hair, grey beard and moustache; white collar; black tie in a bow; D.C.L. red gown over black clothes; Order on breast, gold watch-chain; his r. hand rests on books lying on table to l., his l. holds a pamphlet; dark architectural background; signed w. w. OULESS, 1882. Canvas $43\frac{1}{4} \times 33\frac{1}{2}$ in.

Given to the Indian Institute by the sister of the subject, Hannah Sophia, wife of John C. Cattley of Shabden, Chipstead, Surrey.

Exhibited at the Royal Academy in 1882.

735 SIR WILLIAM WILSON HUNTER

W. Hamo Thornycroft.

B. 1840; entered the Indian Civil Service, 1861; organized the statistical Survey of Indian Empire, 1869, which resulted in the *Imperial Gazetteer of India*; C.I.E. 1878; K.C.S.I. 1887; Curator of the Institute, 1893; d. 1900.

Bust, bronze, facing the spectator; short hair and moustache; eyes incised; standing collar; tie in a sailor's knot with pin; coat over double-breasted waistcoat; inscribed SIR W. W. HUNTER, K.C.S.I., HAMO THORNYCROFT 1900.

Exhibited at the Royal Academy in 1901.

736 GEORGE UGLOW POPE

Alfred Wolmark.

B. 1820; went to India, 1839; a missionary for forty-two years; D.D. from Lambeth, 1864; Lecturer in Tamil, 1884; published works on Tamil; d. 1908.

Three-quarters length, seated slightly to l., his head against a red cushion; grey hair, beard and moustache; white collar and cuffs; M.A. hood and black gown over black clothes; his r. hand rests on a book which lies on the arm of his chair; his left holds spectacles; dark background; signed in monogram A. W. and dated 03. Canvas 43 × 33½ in.

Presented to the Institute by subscription among his pupils in Madras in 1903.

737 THOMAS, FIRST EARL BRASSEY

Copy from Frank Holl.

B. 1836; educated at University College; entered Parliament, 1865; Governor of Victoria, 1895; D.C.L.; Lord Warden of the Cinque Ports, G.C.B. 1906; created an earl, 1911; generous benefactor to the Institute.

Three-quarters length to r.; greyish hair and whiskers; white collar, black tie; black clothes; his r. hand holds a telescope, the l. his hat by his side. Canvas 43 × 33½ in.

Given to the Indian Institute by the subject.

738 HIS HIGHNESS BALA RAMA VARMA, MAHARAJA OF TRAVANCORE

K. P. Tampy.

B. 1857; succeeded to the throne, 1885; G.C.S.I. 1888; G.C.I.E. 1903; benefactor to the Institute.

Three-quarters length, facing the spectator, the head turned slightly to r.; white jewelled turban with plume; clean-shaven face; diamond ear-rings; blue and gold brocade garment with sleeves over deep blue close-fitting tunic; star of the Order of the Star of India with ribbon, heavy jewelled collar and badge; large diamond and emerald rings on both hands, the r. resting on book on a table to l., the l. hanging by his side; dark background; signed and dated K. P. TAMPY 1895. Canvas 51 × 38½ in.

739 HIS HIGHNESS SIR BHAGVAT SINJI THĀKUR SAHIB OF GONDAL

Frank Brooks.

B. 1865; educated at Edinburgh University; Fellow of Bombay University; M.D. 1895; D.C.L. 1892; author of a history of Aryan Medical Science; G.C.I.E. 1897; benefactor to the Institute.

Three-quarters length, seated three-quarters to r.; gold turban; black hair and moustache; red D.C.L. gown over gold-embroidered dark blue uniform; the star and badge and ribbon of the Order of the Indian Empire and another Order on breast; both hands hold half-opened printed paper; dark reddish background; signed FRANK BROOKS 1895. Canvas $49\frac{1}{2} \times 39\frac{1}{2}$ in.

Given to the Indian Institute by the subject.

IX

PORTRAITS IN THE POSSESSION OF THE CITY OF OXFORD

PRESERVED IN THE TOWN HALL

740 SIR THOMAS WHITE

Sampson.

B. 1492; apprenticed to a member of the Company of Merchant-Taylors of London; set up his own business, 1523; first Renter-warden of the Company, 1530; Master, *c.* 1535; Alderman, 1545; Sheriff, 1547; one of the promoters of the Muscovy Company; Lord Mayor, and knighted, 1553; founded St. John's College, 1555; helped to found Merchant Taylors' School; bought and remodelled Gloucester Hall, 1559–60; d. 1567.

Three-quarters length, standing slightly to l.; black cap; white hair, clean-shaven face; narrow white collar with gauffred edge; black dress; scarlet gown lined and edged with brown fur; long gold chain over shoulders; his r. hand holds gloves, his l. grasps his girdle; dark-brown background; two shields of arms above. Panel $37\frac{1}{4} \times 29$ in.

A payment to 'Sampson the Paynter, for Paynting Sir Thomas White's Picture, £3,' occurs in the accounts of the city for 1597.

Inscribed on the frame:

Thomas White, Miles, Aldermannus civitatis London Fundator Collegii S. Johannis Baptistae et Aulae Glocestrensis Oxon.
Cum 24^{or} Urbes hujus regni Angliae suis ditassit opibus.
Añis et honore plenus obiit Febr. n^{o} A^{o} D^{o} 1566 aetatis sue 72.
A worthy Benefactor who gave unto the cite of Oxon, and XXIII^{tie} other cities and townes everie XXIIIth yeare one hundred and fyve Poundes, for ever.

Probably a copy from a similar portrait at Merchant Taylors' Hall.[1]

Other portraits are at St. John's College and elsewhere.

Oxford Exhibition of Historical Portraits, 1904, No. 37*.

741 RALPH FLEXNEY

Owned property in St. Michael's and St. Frideswide's parishes in

[1] Reproduced as the frontispiece of F. M. Fry's *Historical Catalogue of the Pictures . . . at Merchant Taylors' Hall*, 1907. It has been in the possession of the Company since before 1609.

1545; married 1st, Agnes Cogan (d. 1550), 2ndly, Catherine (d. 1567); Mayor 1551, 1552, 1562, 1577; M.P. for the city, 1547–52; d. 1578.

Half length, slightly to l.; grey hair, moustache, and white beard; white pleated ruff and cuffs; black dress; his r. hand lies on a small book open before him, his l. holds gloves; dark background; shield of arms above to l. Canvas 37 × 28½ in.

If this is a contemporary portrait, the arms must have been added at a later date, as they were not granted to this Ralph Flexney, but to another, probably a descendant, in 1592. They appear also on a brass representing a man in an alderman's gown, and a woman, kneeling, the shield between them, which was put up by Thomas in memory of his parents Ralph and Catherine Flexney, in St. Michael's Church where they lie buried.[1] Thomas Flexney died in 1623 and it seems probable that the picture was painted somewhere in the middle of James I's reign, when the commemorative brass was engraved, and both decorated with the later honours of the family. The portrait is not in Peshall's list, or may then have borne another name.

Oxford Exhibition of Historical Portraits, 1904, No. 36.

742 ZACHARY BOGAN

Shorter.

B. 1625; Scholar of Corpus Christi College, 1641; Fellow, 1647; left Oxford when the city was garrisoned for the King, but returned after the surrender; benefactor to the city; d. 1659.

Half length, standing three-quarters to l.; black hair falling to shoulders; clean-shaven face; black skull-cap; square bands; black dress; his l. hand holds a small book; dark background. Canvas 33 × 24 in.

The frame is inscribed:

Zacharias Bogan artium magister, C.C.C. nuper socius in acad: Oxoniensi. A worthy Benefactor who gave to this cittie of Oxford Five hundred Poundes that the increase thereof should yearlie bind apprentices soe many of the children of y^e^ poorest of y^e^ inhabitants of y^e^ parishes of St. Ebbes, St. Peters in y^e^ Bayly, St. Thomas parish, St. Mary Magdalen and St. Giles as y^e^ Maior Aldermen and Bayliffs of y^e^ sayd cittie or y^e^ major part of them shall thinke fitte. 1659.

Payments to 'Mr. Shorter for drawing Mr. Bogan's picture £3. 10*s.* 0*d.*,' and for making a copy of it, £2. 10*s.* 0*d.*, occur in the accounts of the city for 1660. At a meeting of the Town Council on 14 May 1660 it was agreed that as Mr. Bogan the

[1] Wood's *City of Oxford*, iii, 162.

brother of the late worthy Benefactor desired the first draught of the portrait, another picture be drawn and a frame provided at the city charge for the use of the city.[1]

Oxford Exhibition of Historical Portraits, 1905, No. 66.

743 JOHN NIXON

Attributed to John Taylor.

B. 1588; a mercer in the parish of St. Mary the Virgin; Bailiff of the city, 1627; Mayor, 1646 and 1654; M.P. for the city, 1646; founded a free school for citizens' sons, 1658; d. 1662.

Half length, standing slightly to l.; white hair, moustache and tuft on chin; black broad-brimmed hat; deep square collar; scarlet gown lined with fur over black dress; both hands before him, his l. holding gloves, his r. resting on a ledge; curtain and architectural background; inscribed AETATIS SUAE 70mo FEB 20mo A^{o} DOM. 1658. Canvas 44 × 34½ in.

An entry recording that it was agreed that the portraits of Alderman Nixon and his wife (see No. 745) be fairly drawn at the expense of the city, occurs in the minutes of the Town Council, May 11, 1659.

Oxford Exhibition of Historical Portraits, 1905, No. 85*.

744 JOHN WALL

John Taylor.

B. 1588; educated at Christ Church; M.A. 1611; D.D. 1623; Vicar of St. Aldate's, 1617; Canon of Christ Church, 1632, of Salisbury, 1644. Gave £1,040 to the city, 1664, and left an equal sum by will; d. 1666.

Three-quarters length, standing slightly to l.; grey hair, moustache and tuft on chin; black square cap; deep square collar; black and scarlet D.D. gown over black dress; both hands before him, his r. holding a small book, his l. a pair of fringed gloves; landscape background with overhanging rock to r., view of Oxford to l.; inscribed THE LORD MAKE SALVATION THY WALLS AND PRAISE THY GATES . IN THE TYME OF JOHN HARRIS ESQ. MAIOR AN^{o} D^{o}. 1664. Canvas 44 × 34½ in.

Payments of £8 10*s.* 0*d.* 'to Mr. Taylor for drawing' this picture, and £3 1*s.* 4*d.* to Thurston and John Woodfeild 'for the skreen and the frame', occur in the city accounts for 1664.

Oxford Exhibition of Historical Portraits, 1905, No 93*.

[1] Minute book of the Town Council.

745 JOAN NIXON

Attributed to John Taylor.

B. at Weston-on-the-Green, daughter of — Stevenson, and wife of Alderman John Nixon (see No. 743); she added to her husband's foundation a benefaction for apprenticing schoolboys; d. 1671.

Three-quarters length, standing slightly to r.; black broad-brimmed steeple-crowned hat over black and white hood; black dress and cape trimmed with white; her l. hand holds a small book before her, her r. a feather fan; architectural background with landscape through opening to r. Canvas 44 × 35 in.

Oxford Exhibition of Historical Portraits, 1905, No. 101*.

746 UNKNOWN MAN. ? ALDERMAN JOHN HARRIS

B. 1594, at Burford, Oxon.; a tailor; m. daughter of Thomas Lynk; bailiff, 1652; mayor, 1663; benefactor to the city; buried in St. Michael's Church; d. 1674.

Three-quarters length, standing almost facing the spectator; white hair falling to neck; white moustache and beard; square bands; small turned-back cuffs; scarlet and tawny gown trimmed with fur over dark brown clothes braided in gold; his r. hand draws his gown across chest, his l., gloved, hangs by his side holding glove with deep embroidered gauntlet; green-covered table to l.; dark background. Canvas 47½ × 38 in.

This picture cannot represent Henry Wise, whose name and the date of his first year of office, 1711 (he was mayor as late as 1730), are recorded on the tablet. It appears to be an eighteenth-century restoration of an earlier portrait which was no doubt decayed. The beard and hair could not possibly belong to a man living when clean-shaving and large wigs were in fashion; they and the glove with its deep gauntlet suggest the early or middle seventeenth century. The frame also is approximately of that period. It seems possible that it is the portrait, restored, of Alderman John Harris, which is mentioned among those in the Guildhall in 1773 by Sir John Peshall in his edition of Wood.

747 RICHARD HAWKINS

Attributed to John Taylor.

B. 1611 (?); described as herald painter and painter stainer; employed 'about the porch and gates of St. Mary's', 1637–8; in

the Divinity School, 1669; in the 'Repository for Mr. Ashmole's Rarities,' 1678–9; bailiff of the City of Oxford, 1661; Mayor, 1689; appeared as witness in the trial of A. Wood for libel, 1693, when, at the age of 82, he had lived 70 years in Oxford.

Three-quarters length, standing slightly to r.; grey hair, moustache and tuft on chin; black broad-brimmed hat; deep square collar; scarlet and tawny gown over black dress; his r. hand rests on the head of a staff, his l. holds gold-fringed gloves; landscape background with overhanging rock to l. Canvas $44\frac{1}{2} \times 35$ in.

Oxford Exhibition of Historical Portraits, 1905, No. 176*.

748 JAMES BERTIE, EARL OF ABINGDON

B. 1654; Baron Norreys of Rycote, created Earl of Abingdon, 1681; High Steward of Oxford, 1687; took an active part in promoting the accession to the throne of William III; d. 1699.

Whole length, standing slightly to r., the head turned slightly to l.; long dark wig; clean-shaven face; lace cravat and ruffles; peer's robes; red velvet coat, the sleeves richly embroidered, lined with white and girdled; red velvet breeches; white silk stockings; buff square-toed buckled shoes with red heels; red velvet mantle lined with white silk, with deep ermine cape; his r. hand on hip, his l. holding earl's coronet; architectural background.

Inscribed above to l.: R^T HON. JAMES EARL OF ABINGDON AND L^D NORRIS OF RYCOT, SON OF MOUNTAGU EARL OF LINDSEY (LD. GREAT CHAMBERLAIN OF ENGLAND) BY BRIDGET HIS WIFE BARRONESS NORREYS SOLE DAUGHTER AND HEIR TO EDWARD WRAY ESQ^R AND THE LADY ELIZ NORREYS DAUGHTER AND HEIR TO FRANCIS L^D NORREYS VISCOUNT THAME AND EARL OF BERKSHIRE, FROM WHOM THE BARONEY OF NORREYS DESCENDING TO HIM. HE WAS FOR HIS GRIAT LOYALTY AND SERVICES TO Y^E CROWN CREATED EARL OF ABINGDON BY K^G CHARLES THE SECOND A^O D. 1681; HE WAS L^D LIEUT^T OF THIS COUNTY FROM THE YEAR 1674 TO THE YEAR 1687. AND AFTERWARDS L^T LIEUT. AND CUSTOS ROTULORUM FROM THE FIRST OF K^G W. AND QU. MA: A.D. 1688 TILL THE YEAR 1697, AND WAS CHOSEN HIGH STEWARD OF THIS CITY IN THE YEAR 1687, WAS LIKEWISE CHIEF JUSTICE IN EYRE OF ALL THIS KINGDOM FOREST ETC SOUTH OF TRENT. Canvas $96 \times 58\frac{1}{2}$ in.

Painted for the city, perhaps, as the date of death is not recorded, between 1697 and 1699; a very similar picture, ascribed to Michael Dahl, was given to the Bodleian Picture Gallery in 1700 by the second earl, and is now at the Examination Schools, No. 338.

749 KING JAMES II

B. 1633; second son of Charles I and Henrietta Maria; m. 1st, Anne, daughter of Edward Hyde, Earl of Clarendon, 1659, 2nd, Mary of Modena, 1673; succeeded to the throne, 1685; visited Oxford, 1663 and 1687; fled to France, 1688; d. 1701.

Three-quarters length, standing facing the spectator, the head turned slightly to l.; dark periwig falling over shoulders; clean-shaven face; lace cravat; plate armour; blue ribbon with pendent George of the Order of the Garter across breast; red sash round waist; his r. hand grasps baton, his l. knuckles downward, on hip; landscape background with overhanging rock to l., battle to r. Canvas 49 × 39½ in.

This picture is not in Peshall's list of 1773.

Oxford Exhibition of Historical Portraits, 1905, No. 191.

750 QUEEN ANNE

Ascribed to Sir G. Kneller.

B. 1665; second daughter of King James II and Anne Hyde; m. George, Prince of Denmark, 1683; succeeded to the throne, 1702; visited Oxford 1683, 1688, 1702, and 1708; d. 1714.

Whole-length, seated facing the spectator on a red chair of state, the back surmounted by cherubs; dark hair dressed close to the head; low-cut cloth-of-gold dress, the sleeves and bodice trimmed with ermine; full lace undersleeves over bare arms; blue velvet mantle lined with ermine and edged with bands of ermine and gold studded with pearls; ribbon of the Garter with the lesser George set in diamonds round neck; her r. hand rests on her lap, her finger in her girdle, her l. holds the orb on her knee; one foot on red gold-fringed cushion before her; crown and sceptre on table to r.; red background. Canvas 93½ × 55½ in.

751 JOHN CHURCHILL, DUKE OF MARLBOROUGH

B. 1650; entered the army, 1667; colonel, 1678; created Earl of Marlborough, 1689; K.G. and Duke, 1702; won the battle of Blenheim, 1704; was voted the Palace of Blenheim, 1705; d. 1716.

Half length, to l., the head turned slightly to r.; long dark brown wig; clean-shaven face; white cravat; dark red coat; ribbon of

the Garter and badge on breast; inscribed ĪNO DUKE . . . MARLBOROUGH; painted in an oval spandrel; warm brown background. Canvas 30 × 25 in.

Copy of the head of a portrait at Blenheim, which is itself a copy by John Smith of a three-quarters length at Althorp. Dibdin in his *Aedes Althorpianae* records the tradition that the picture was a special favourite with Duchess Sarah, who called it 'her dark hero', all other portraits of the duke representing him in a fair wig.

The picture does not occur in Peshall's list of the portraits in the Town Hall in 1773.

752 SIR JOHN WALTER

B. 1673, of Sarsden, Oxfordshire; entered Queen's College, 1691; succeeded as third baronet, 1694; created D.C.L. 1702; M.P. for Appleby, 1694; M.P. for the city, 1705, and sat in six Parliaments; m. Elizabeth, daughter of Sir Thomas Vernon; d. 1722.

Three-quarters length, to r., looking at the spectator; fair wig, clean-shaven face; white cravat and full white shirt-sleeves; golden-brown coat; red drapery round waist and over l. arm; his r. hand holds drapery on hip, his l. on high table to r., on which are books; more books behind to r.; warm grey background. Canvas 47½ × 38½ in.

Tablet on frame inscribed: 'Sir John Walter Baronet M.P. 1705.'

753 THOMAS ROWNEY THE ELDER

B. 1668 (?); son of Thomas Rowney, an attorney of the city (d. 1694); matriculated at St. John's College, 1684; called to the Bar at the Inner Temple, 1694; m. Elizabeth, daughter of Edward Noel; built the Judge's Lodgings in St. Giles, 1702, and lived there; represented the city in ten Parliaments, 1695–1722; d. 1727.

Half length, to r., the head turned facing the spectator; long grey wig over shoulders; clean-shaven face; white shirt open at neck with full sleeves; blue velvet coat with silver buttons; pale red drapery over his l. arm and round waist, held on hip by his r. hand; the l. is thrust into his coat; hilt of sword to r. Canvas 48½ × 36½ in.

754 PHILIP HERBERT

Attributed to Adrien Carpentier.

B. 1697 (?); second son of James Herbert of Tythorp and Kingsey,

Bucks., and brother of James Herbert, M.P. for the city, 1738–40; m. Mary, daughter of Dr. Edward Butler, President of Magdalen College and M.P. for the University; M.P. for the City, 1740–49; 'beloved of all not because he sought it, but because he deserved it'; d. 1749.[1]

Three-quarters length, standing to r.; long powdered wig over shoulders; clean-shaven face; full lace ruffles; grey velvet coat with silver buttons, lined with white silk, over rich cloth-of-silver waistcoat, the same material forming the wide cuffs of the coat; his r. hand on his hip; his l. thrust into his waistcoat; black hat under his l. arm; landscape background, sea and rock to r. Canvas $48\frac{3}{4} \times 39$ in.

Painted apparently as a pair to the portrait of Thomas Rowney the younger (No. 755) which is signed and dated 'A. Carpentier 1745.' The similarity of handling, pose, size, etc., makes this practically certain, and it follows that the picture represents Philip Herbert, who was a fellow burgess with Rowney in 1745, and not James, whose name appears on the tablet. In earlier lists of this collection (Peshall, p. 113), it is rightly identified as Philip Herbert.

Herbert and Rowney the younger were concerned together in the building of the Town Hall in the middle of the eighteenth century.

755 THOMAS ROWNEY THE YOUNGER

Adrien Carpentier.

B. 1693 (?); entered St. John's College, and Student of the Inner Temple, 1709; succeeded his father, Thomas Rowney the elder, as M.P. for the City of Oxford, 1722, and sat for it in six Parliaments; a munificent benefactor to the city; d. 1759.

Three-quarters length, standing three-quarters to l.; white periwig falling to shoulders; clean-shaven face; white cravat and ruffles; grey coat; blue waistcoat embroidered with gold; his r. hand thrust into his breast, his l., gloved and holding glove, hangs by his side; three-cornered hat under his l. arm; blue sky and landscape background; distant view of the old Town Hall,[2] which

[1] Lipscombe's *History of Buckinghamshire* gives the record of Philip Herbert's death from his tomb in Thame Church as *July 1759, aged 32*: which, since his father died in 1709, is obviously impossible. 52 is probably right.

[2] It was intended that a statue of Thomas Rowney by Rysbrack should be placed in front of the Town Hall; this may never have been achieved, or the figure may have perished. In Parker's *Handbook for Visitors to Oxford*, 1858, p. 227, it is recorded that a statue of the benefactor, in Caen stone, was placed in the niche in the front of the Town Hall, sculptured by Grimsley, the gift of Alderman Charles Tawney, in 1840.

was built in 1752 chiefly at his expense, to l., tree trunk, with shield of arms above to r.; signed and dated A: CARPENTIER. P: A° 1745. Canvas 49 × 39½ in.

Head only engraved by J. Green, Oxon.; the whole, in the style of J. Faber but without signature, and named Thomas Rowney senior.

Oxford Exhibition of Historical Portraits, 1906, No. 80*.

756 THE SAME

Bust, slightly to r., looking at the spectator; fair wig; clean-shaven face; white bands over full shirt; cinnamon-brown coat with large buttons; black gown; warm dark background. Canvas oval 29½ × 24½ in.

Tablet on frame inscribed: 'This portrait of Thomas Rowney Esq., formerly High Steward and M.P. for this City and a liberal contributor to the building of this Hall, A. D. 1752, was presented to the citizens to commemorate the opening of the Public Library, June 1st, 1854. Presented by Frederick King.'

757 THOMAS WISE

B. 1690 (?); Mayor, 1746; Key keeper in 1754, 1758–9 and 1761; d. (?) 1763.

Three-quarters length, sitting to r., the head turned facing the spectator; black wig to shoulders; clean-shaven face; white cravat; scarlet, black velvet, and fur gown over dark clothes; his r. hand on arm of chair, his l. rests on table on which lies paper inscribed THOMAS WISE OXFORD; architectural background. Canvas 48 × 40 in.

Tablet on frame inscribed ALDERMAN THOMAS WISE 1738.

758 SIR JOHN TREACHER

Margaret Fletcher.

B. 1719 (?)[1]; a brewer; Mayor, 1741, 1754, 1763, 1784; knighted, 1785; d. 1807.

Half length, slightly to r., looking at the spectator; short grey wig; clean-shaven face; white neck-cloth; yellow and blue striped waistcoat with high collar; dark grey coat; dark red curtain background; landscape with sky through arched opening to r. Canvas 38 × 25½ in.

[1] In the *Gentleman's Magazine*, 1807, he is said to have died in his 68th year, which is impossible if the dates of the mayoralties are correct.

Tablet inscribed: SIR JOHN TREACHER, FOUR TIMES MAYOR OF OXFORD, KNIGHTED BY GEORGE III IN 1785. PRESENTED TO THE MAYOR ALDERMEN AND CITIZENS OF OXFORD BY THE REV. J. S. TREACHER M.A. (COUNCILLOR F. TWINING, MAYOR.)

On a paper pasted on back is written :—

Sir John Treacher, four times Mayor of Oxford, knighted by George III in 1785. Founder and builder of the Swan Brewery, and the fine residence near it, all which he afterwards sold to the grandfather of A. W. Hall, Esq., late M.P. for Oxford. Sir John died in 1807, and was buried in the family vault at Stoke Talmage.[1] This picture was painted by Margaret Fletcher from a miniature and a chalk drawing, and given to the Mayor and Corporation in 1906, by the Rev. J. S. Treacher, 24 Norham Gardens.

759 GEORGE SPENCER, DUKE OF MARLBOROUGH

Copy from G. Romney.

B. 1739; succeeded as fourth duke in 1758; Lord-Lieutenant of Oxfordshire, 1760; Lord Chamberlain, 1762; Privy Seal, 1763; D.C.L. 1763; K.G. 1768, installed 1771; High Steward of the University, 1779; gave copies of Raphael cartoons, 1808, and a telescope to the University; d. 1817.

Whole length, standing slightly to l. on a marble floor; short white wig; clean-shaven face; white neck-cloth; in Garter robes; white silk tunic and breeches, stockings and kid shoes; red, white-lined surcoat; blue velvet mantle lined with white with badge; he wears collar and Garter of that Order, and the ribbon of the Bath over his r. shoulder; his r. hand on hip, his l. holds plumed hat by his side; red curtain and architectural background. Canvas $91\frac{1}{2} \times 55\frac{1}{2}$ in.

The tablet on frame is erroneously inscribed 'Charles 3rd duke'. An account of the visit of the Lord Mayor of London to Oxford in July 1826, written by the Chaplain to the Mayoralty by desire of the party, describes this portrait (p. 22) as that of 'the late Duke of Marlborough by Gainsborough'. It is in fact a copy of a portrait by George Romney at Blenheim, painted between 1779 and 1786, and sent off July 1787, with a fellow portrait of the Duchess.

The original was exhibited at the Grafton Gallery, 1900, No. 4.

Presented by F. Benton, M.P. for the City, 1790-1812.

760 SIR WILLIAM ELIAS TAUNTON

B. 1744; Solicitor to the city, 1794; Town Clerk, 1795; m. Frances Grosvenor; father of the judge of the same name (d. 1835);

[1] I am informed that the date of birth is not to be found there.

knighted by the Prince Regent on the occasion of the visit of the Allied Sovereigns, 1814; d. 1825.

Half length, seated in a red-backed chair, facing the spectator; grey hair and slight whiskers; clean-shaven face; white neck-cloth and frilled shirt; black clothes; his r. hand holds a scroll. Canvas 35 × 27 in.

Tablet inscribed SIR WILLIAM ELIAS TAUNTON, KN^{T}, TOWN CLERK 1795.

The Minutes of the Town Council record in 1825 the acceptance of the bequest of 'this portrait after the death of Lady Taunton'.

761 SIR EDWARD HITCHINGS

Eliza Jones.

B. 1749 (?); Chamberlain, 1784; Bailiff, 1786; Mayor of Oxford, 1800, 1811, and 1821; knighted, 1812; d. in St. Giles, 1825.

Three-quarters length, seated to r. in a red arm-chair; powdered hair; clean-shaven face; white neck-cloth, and frills at wrists; red fur-edged gown with gold work on breast over black clothes; white or grey thin loose scarf over l. shoulder passing round neck and coming down over r. shoulder in front; his r. hand holds scroll and rests on table to l., on which, under his arm, lies a large paper; stone pillar behind to l., green curtain and distant view of Oxford to r. Water-colour drawing 6 × 4½ in.

A paper pasted at the back is inscribed: 'Sir Edward Hitchings, Knight, Mayor of Oxford, I believe three times, painted by Miss Eliza Jones.'

762 WILLIAM FLETCHER

B. 1739; son of James Fletcher, bookseller of the Turl, Oxford; prospered in business as a draper in High Street; in partnership with Alderman Parsons established the Old Bank; admitted to the Freedom of the City, 1765; Councillor, 1766; Chamberlain, 1769; Bailiff, 1773; Mayor 1782, 1796, and 1809; a collector and an antiquary to whose efforts is due the preservation of many beautiful and valuable things in the city; benefactor to the Bodleian Library, to the city, and to Yarnton parish; d. in his house in Broad Street, 1826.

Half length, seated to r. in a wooden chair; bushy white wig; clean-shaven face; white neck-cloth buttoned inside his brown waistcoat and pulled out again lower down; brown coat; his r. hand rests on a leather book on table before him, on which are also an ink-pot and pen standing on a paper inscribed with the

beginning and ends of words NOT . . F . . and at the end LE N . . ; above to l. a shield of arms : *arg.* a cross *ragule sa.* ; 4 pheons *arg.* on pellets. ; *crest* : a horse's head couped *arg.*, and beneath ÆT: SUAE 57 ; to r. a skull subscribed LEARN TO DIE.[1] Canvas 29 × 24½ in.

The tablet on frame bears the words ALDERMAN FLECHER 1798.

763 JAMES HOUGHTON LANGSTON

Attributed to Samuel West.[2]

B. 1796 ; of Sarsden, Oxfordshire ; educated at Christ Church ; created D.C.L. 1819 ; High Sheriff, 1819 ; M.P. for the city, 1826–35 and 1841–63 ; d. 1863.

Three-quarters length, standing facing the spectator ; short brown hair and whiskers ; standing collar ; black stock and tie ; white shirt and waistcoat ; black coat and trousers ; his r. hand holds papers by his side, his l. rests on a yellow-covered table on which lie more papers, and writing materials ; red chair behind, pillar to l. ; warm brown background. Canvas 55½ × 43 in.

Tablet on frame is inscribed : JAMES HOUGHTON LANGSTON ESQ., OF SARSDEN OXON. BORN MAY 25 1796. DIED OCT 10 1863. 32 YEARS M.P. FOR OXFORD CITY. PRESENTED BY HIS SON-IN-LAW HENRY JOHN EARL OF DUCIE, 1864.

764 C. J. SADLER

Sir William Boxall.

B. 1792 ; Councillor, 1823 ; Chamberlain, 1825 ; Bailiff, 1828 ; Alderman, 1836 ; Mayor, 1837, 1849, 1854, and 1860 ; J.P. ; died as the 'Father of the Corporation', 1872.

Three-quarters length, seated to l., the head turned slightly towards the spectator ; thin grey hair and whiskers ; standing collar, shirt-front and cuffs ; black tie ; alderman's scarlet and fur gown over black clothes ; his r. hand rests on arm of chair, his l. on knee. Canvas 49 × 39½ in.

Given to the City by the subject.

Exhibited at the Royal Academy in 1864.

[1] The same arms as are here painted appear on Fletcher's tomb at Yarnton, and in one of the windows which were put up by him there is a skull and cross-bones with the motto *Disce mori.* I owe this information to the kindness of the Vicar of Yarnton, the Rev. E. P. Baverstock. The curious old-fashioned wig is seen in a caricature of Fletcher by Deighton, dated 1808. I can find nothing concerning the gift of the portrait in the Minutes of the Town Council nor in their accounts.

[2] The Minutes of the Town Council record the arrival of this portrait from the 'artist Mr. West'.

765 JAMES HUGHES

William Carter.

B. 1817, at Charndon, Bucks.; came to Oxford, 1837; Councillor, 1859; Mayor, 1864, 1869, 1883, 1884, 1886, and 1889; d. 1895.

Three-quarters length, seated to l. in a leather arm-chair, his head turned towards the spectator; white hair, moustache and short beard; white collar and shirt cuffs; scarlet, black velvet, and fur mayor's robe over dark clothes; gold chain of office round neck; his l. hand holds out a letter, his r. rests on arm of chair. Canvas 56 × 44 in.

The tablet on frame is inscribed: 'Presented to Alderman James Hughes J.P., in his sixth mayoralty by his fellow citizens and friends as a mark of their appreciation of his distinguished and generous services in various municipal offices during a period of 31 years, October 1890.'

Exhibited at the Royal Academy in 1890.

766 JAMES RICHARD BANTING

B. 1824; Councillor, 1872; d. 1905.

Half length, seated facing the spectator; grey hair and whiskers; standing collar, white shirt, black tie; alderman's gown over dark clothes; his r. hand rests on arm of chair, his l. holds cocked hat against side; grey background. Canvas 19 × 15 in., water-colour over photograph.

Tablet inscribed: JAMES RICHARD BANTING ALDERMAN OF OXFORD BORN APRIL 21, 1824, DIED MAY 20, 1905. PRESENTED TO THE CORPORATION BY HIS FAMILY, DEC. 11, 1905.

No. 754. Philip Herbert

No. 762. Alderman Fletcher

X

PORTRAITS IN THE COUNTY HALL

767 WILLIAM HENRY ASHURST

Henry Perronet Briggs.

B. 1779; educated at Worcester College, B.A. 1798; of the Mansion House, Great Milton; High Sheriff and D.C.L. 1810; M.P. for the County, 1815–1830; Chairman of Quarter Sessions, 1822; d. 1846.

Whole length, seated to l. in a red leather arm-chair; head a little bald; brown hair and slight whiskers; white collar, neck-cloth, and shirt; dark clothes; both hands held lightly together, the elbows supported on the arms of the chair; red curtains and architectural background; to r. a table covered with a turkey cover on which are inkstand and papers. Canvas 91 × 57 in. Shields of arms with mottoes at the lower corners of the frame; and the name and date, BRIGGS R.A. 1840; the tablet is inscribed WILLIAM HENRY ASHURST ESQ. M.P. FOR THE COUNTY OF OXFORD FROM 1815–1830; AND CHAIRMAN OF THE QUARTER SESSIONS FROM 1822–1846; DIED 3RD JUNE 1846 AGED 68 YEARS.

The portrait was subscribed for and presented by the Magistrates of the County on the completion of the building of the County Hall.

Exhibited at the Royal Academy in 1841, as 'painted for the Grand Jury Room of the New County Courts'.

768 HUGH HAMERSLEY

Robert Antoine Müller.

B. 1813 (?), of Pyrton Manor; educated at Trinity College, Cambridge; J.P. 1838; High Sheriff, 1840; Chairman of Quarter Sessions, 1864–78; d. 1884.

Almost whole length, standing facing the spectator; white hair and whiskers; standing collar; white shirt; black and white spotted tie; black coat, dark grey trousers; gold watch-chain; his l. hand rests on book which with ink-pot and other books are seen on library table to r., his r. holds a folded paper; warm

brown background, a chair to l.; signed ROBERT A. MÜLLER 1881. Canvas 61 × 43½ in.

The tablet on frame is inscribed: HUGH HAMERSLEY ESQUIRE CHAIRMAN OF QUARTER SESSIONS 1864–1878 DEPUTY CHAIRMAN 1854–1864.

The portrait was subscribed for and presented by the Magistrates of the County.

769 JOSEPH WARNER HENLEY

Sir Francis Grant.

B. 1793; Gentleman-Commoner of Magdalen College; B.A. 1815; J.P. 1819, of Waterperry House; M.P. for the county, 1841–78; President of the Board of Trade, in the Cabinet, 1852 and 1859; Chairman of Quarter Sessions, 1846–64; D.C.L. 1854; d. 1884.

Whole length, seated in an armchair, facing the spectator; dark hair, greyish whiskers; brown tie; white shirt and waistcoat; dark clothes and high boots; black eyeglass-cord round neck; his r. hand holds papers on his knee; his l. supports his cheek, the elbow resting on arm of chair; grey architectural background; a fire-place to l.; library table with papers and books to r., against the leg of this lean books labelled *County of Oxford Registration Vol.* and *Reports.* Canvas 93 × 57 in.

On the lower corners of the frame are shields of arms and mottoes and F. GRANT R.A. 1860. The tablet is inscribed: RIGHT HON. JOSEPH WARNER HENLEY, M.P. FOR THE COUNTY OF OXFORD FROM 1841 to 1878, AND CHAIRMAN OF QUARTER SESSIONS FROM 1846 TO 1863.

The portrait was subscribed for and presented by the Magistrates of the County.

Exhibited at the Royal Academy in 1860.

770 CHARLES EDWARD THORNHILL

William Carter.

B. 1817; of Woodleys, near Woodstock; educated at Christ Church; Barrister of Lincoln's Inn; helped much to promote the Volunteer Movement; Chairman of Quarter Sessions, 1878–94; d. 1904.

Three-quarters length, seated to l., his legs crossed, in a wooden arm-chair, the head almost facing the spectator; grey hair and whiskers; white collar and shirt; black tie; black coat and waistcoat, light grey trousers; gold watch-chain; his r. hand

holds papers, his l. his eyeglass on his chest; dark curtain background; table with ink-pot, pen, and papers to l. Canvas $48 \times 39\frac{1}{2}$ in.

The tablet is inscribed with name of subject and CHAIRMAN OF QUARTER SESSIONS 1878–1894, DEPUTY CHAIRMAN 1864–1878.

The portrait was subscribed for and presented by the Magistrates of the County.

Exhibited at the Royal Academy in 1888.

I

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[1] Not noticed by Walpole or Redgrave; flourished in Oxford 1658–87, repaired the Selden and Arundel marbles.
[2] Composer and painter, *fl. c.* 1640–65.
[3] This artist seems not to be included in any dictionary of painters.
[4] Not noticed by Walpole or Redgrave.
[5] For particulars of his life see Introduction, p. xxiv–vi.

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[1] No artist of this name appears to be known.
[2] A member of the du Bosc family with this initial does not appear to be otherwise known.
[3] No artist of this name appears to be known.
[4] Otherwise unknown.
[5] Only known in connexion with this portrait.
[6] Only known in connexion with this portrait.
[7] A Polish sculptor who worked in Oxford about 1873–9, and carved the portrait heads in the restoration of the reredos in All Souls' College Chapel.
[8] Local amateur.
[9] No artist of this name appears to have been noticed.
[10] Amateur painter, exhibited in the Royal Academy 1786 and 1787, d. 1809.
[11] See further in *Burlington Magazine*, Oct. 1911.
[12] Nothing has been traced concerning this artist.

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[1] This portrait appears to be the only specimen of his work now identified.
[2] Warden of the Merchant Taylor's Company *fl.* in London 1670–90.
[3] Amateur painter, *c.* 1674.
[4] Amateur, *fl.* 1722.
[5] No doubt a local artist; known only in connexion with this portrait.

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[1] A local artist; known only in connexion with this portrait.

[2] Apparently members of a local family or firm of artists in Oxford; there was also a Joseph Smith who painted.

[3] Local painter; an account of his life is given in the Introduction.

[4] Possibly the artist who produced a portrait of Thomas Norris, organist of Christ Church. The mezzotint is marked *John Taylor pinxit et fecit* 1777 [Bloxam, *Register*, ii, 109].

[5] This artist is so far untraced.

[6] No artist precisely of this name appears to have been previously noticed.

[7] Some details concerning the family of this artist are to be found in the *Burlington Magazine*, xvi, p. 33 seq.

[8] Amateur artist.

[9] Hamburg artist, apparently amateur.

[10] Amateur—the friend of Shelley.

[11] Probably the painter of Whitfield in the National Portrait Gallery, called there John Woolaston.

[12] No artist of this name appears to have been previously noticed.

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[1] Canon of Windsor, where Junius died.

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